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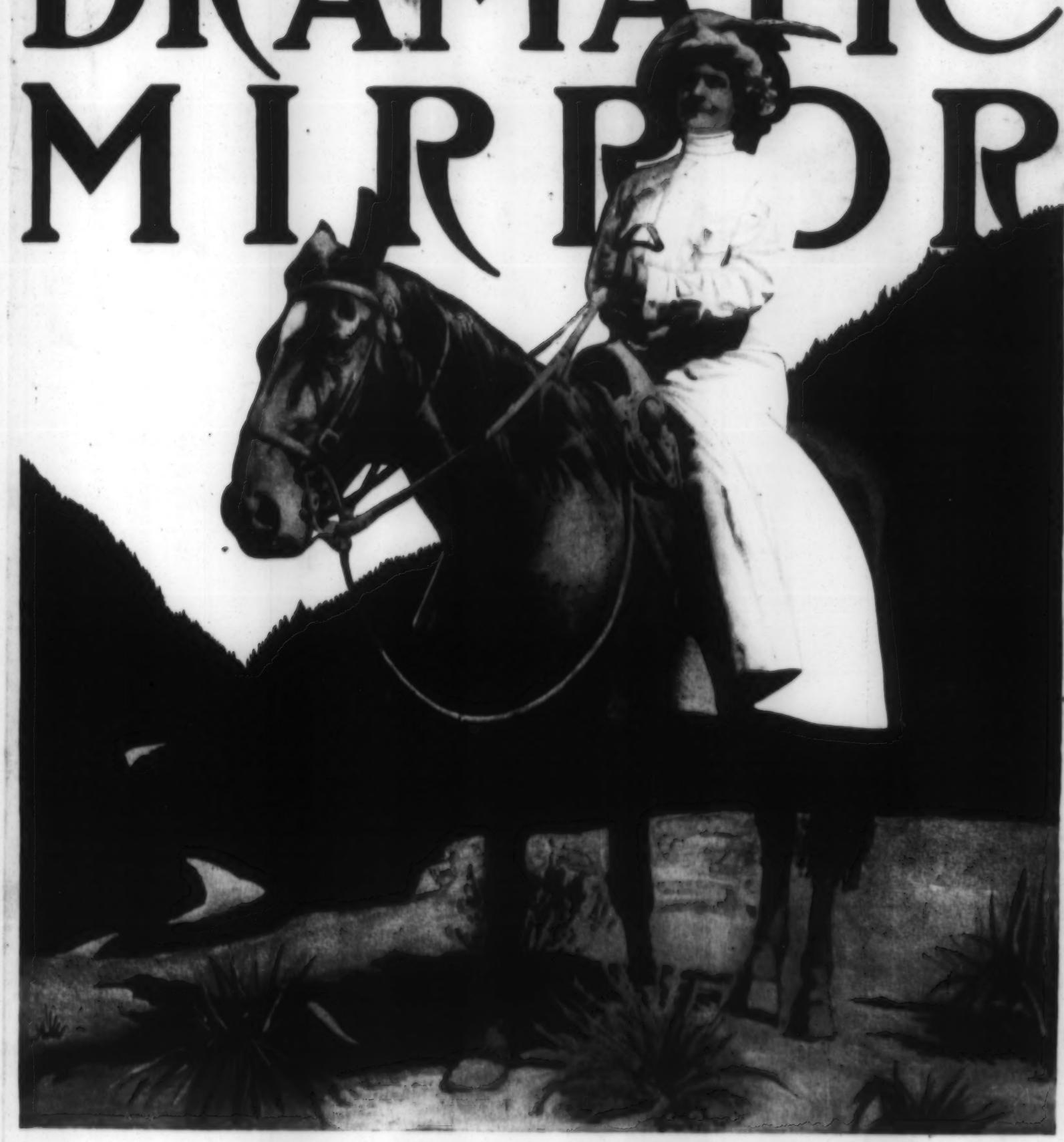
THE NEW YORK

DRAMATIC MIRROR



HENRIETTA CROSMAN

LOIE FULLER AND HER COMPANY OF CHILD DANCERS AT MARSEILLES

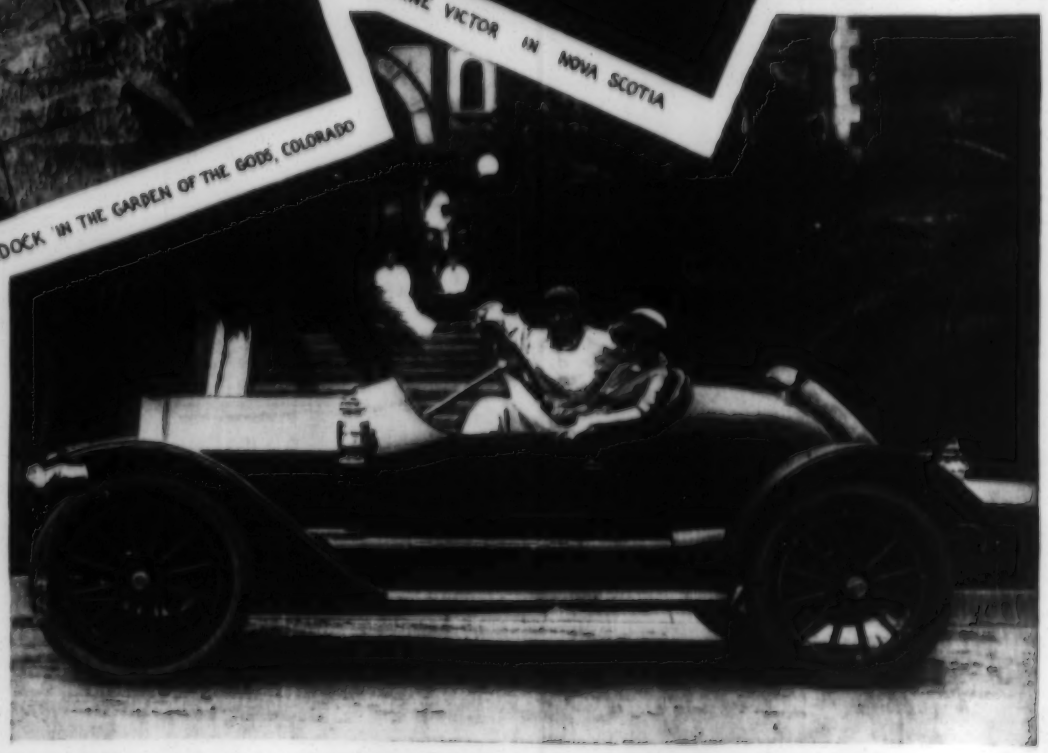
LOUISE LE BARON

ANN MURDOCK IN THE GARDEN OF THE GODS, COLORADO

JOSEPHINE VICTOR IN NOVA SCOTIA

EFFIE LAWRENCE
CHARLES GLOCKER
MISS GRAHAM
AND BUMPS

HARRY CORSON CLARKE LEAVING HONOLULU



RICHARD BENNETT AND MABEL MORRISON

PLAYERS AT PLAY

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

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Players at Play

FROM SEPTEMBER to May, by the grace of managers, the actor folk spend their working hours at play, and at this season of the year—cash accounts permitting—they take to the open for play of a different kind. A paradoxical life they lead, for they demonstrate that playing is as toilsome as hard labor. For them playing is work, if work is not play.

Gladly enough they quit the tall timbers that constitute New York apartments for the tall timbers that constitute that vague country known as "back home." Like the coster who has "done a-jumping on his mother," they love "to lie a-basking in the sun" that shines on hill and stream in a fairer land than the parched and sterile pavements of Manhattan. Renewing friendship with the salt breezes of 'Sconset or taming the wild flowers of picturesque Berkshire hills, they forget for the moment the weary rounds of offices wherein their fates are settled year by year. Or, perhaps, on the wings of the golden eagles accumulated prudently through the Winter, they fly across the Atlantic to parade on Piccadilly or to converse with the spirit of ancient Greece on the Acropolis.

Some Thespians, as they shake the dust of Broadway from their soles —and their souls—carry in their pockets precious contracts, duly signed and sealed, and the rest pack a big supply of hope in their grips. In either case they scurry away to a feast flavored with rest and change, and nobody will deny that after amusing a nation for nine months they have won their recreation. Here is wishing them all a happy Summer while the empty theatres patiently wait their return!

Gallery Gods and Art

THE GALLERY GODS are as extinct as the dodo in New York. The gradual crescendo of the box-office melody and the simultaneous rise of cheap theatres and motion pictures has swept the steep gallery as bare and bleak as an Arctic field. Every one of the newer Broadway theatres, consciously or unconsciously, is catering to the inhabitants of the gold coast.

It is not difficult to foresee the result of such a policy if it is consistently pushed to a conclusion. The possession of money brings with it a certain amount of sophistication, and eventually superficial polish, if not genuine culture. The drama that appeals to such tastes must naturally exhibit the same smart sophistication rather than innate virility. This can mean only the development of a theatre of preciosity—a theatre in which the method of expression takes precedence over the thing expressed.

Undeniably the one thing that American drama needs, and always has needed, is finish and polish. Undeniably, also, the orchestra desires this more than the gallery does. The gods aloft were always clamoring for red blood in their entertainment. Now that their voice has been silenced, the only financial salvation for managers is to pursue their policy of pleasing the captious orchestra on pain of losing this patronage also.

The prospect of developing any substantial dramatic literature for so limited a clientele is not reassuring. Unfortunately we have only two or three authors who have proved themselves capable of turning out drama of sufficient strength and polish to please the two sections of the theatergoers, and the chance becomes more and more vague for the development of such writers while present conditions prevail.

Perhaps the sophisticated drama will grow more and more aerated until it vanishes into thin air. Then somebody will have the sense to establish a theatre that the gallery gods can visit without entailing financial stringency upon themselves. Perhaps this interpretation explains ELEANORA DUSE's remark that the theatre must be destroyed in order to be saved.

Foresight of Actors

ONE HEARS so much of the improvidence of the actor that an example to the contrary is rather refreshing. An actress who recently died had amassed thirty thousand dollars by a career in vaudeville, and she had gathered this sum together through her own efforts and prudent management. She belonged to the great middle class of people who work industriously, if not with the brilliance of our few extraordinary geniuses.

When an actor earns any money he earns it so easily that it is apt to slip through his fingers just as easily. That is not the history of this woman, however, and the items of her will indicate that her own struggle with the world had given her a charitable sympathy for those less fortunate or foresighted than herself.

The Actors' Fund Home, the Edwin Forest Home, the Home for Crippled Children, the Lying-In Hospital, St. Rose's Home, and the Rosary Hill Home are beneficiaries to the amount of $22,500. The items constitute rather a remarkable and, in some ways, pathetic human document. The woman who was early thrown on her own resources, and who had from the exigencies of her calling enjoyed little of that domestic life which everybody craves at some time or other, left three-quarters of her estate to various institutions that supply the nearest possible approach to home life for their inmates. What she could not have herself, she wished others to have on what she had earned. A real human beauty touches her action.

The De Koven Prize

REGINALD DE KOVEN now appears not only as the advocate but as the active champion of light opera in this country. He and his company have revived Robin Hood, which stands as the most popular example of legitimate light opera from American pens, and, furthermore, they plan to produce other and new works of the same class. To gain this end they offer a substantial prize, the conditions of which are announced on another page, to the librettist who can furnish a suitable text for a romantic opera.

Although such pieces have been swept from the theatres of late years by a hurricane of curious musical hybrids, the highly successful revivals of genuine comic operas and the scattering productions of a few works with real plots and real music indicate that the public taste for this better class is not dead, but sleepeth. Since light opera is the only permanent form of such entertainment, and since it alone can stand being revived, everybody who cares for the creation of admirable specimens of musical art must devoutly hope that the DE KOVEN prize will inspire many librettists to worthy flights with PEGASUS.

It is well to bear in mind that, although fashions move in circles, there is always some slight change so events do not exactly duplicate the past. Consequently, the new school that we may hope for will not be a servile imitation of by-gone achievements.

THE USHER

THE GERMAN EMPRESS is said to be personally interested in a bill aimed at bettering the conditions of actors and actresses throughout her realm. Small roles in Berlin theatres are frequently filled at $15 or $20 per month, and in the provinces the pay is far smaller. Even when an actress receives no more than $20 per month, she is expected to furnish her costume and to dress presentably.

Just how the Reichstag will handle the problem does not appear, but the Kaiserin agrees with social workers that some remedy is necessary. The bill, now in preparation, will be presented next month.

Incidentally, it is interesting to observe the difference between American and German salaries. An actor's salary for a month in Germany is just about equal to his wages for a week in this country. Even after allowing for the higher cost of living, the margin of a prudent actor's saving in this country more than doubles the savings in Europe. In these circumstances, it is not surprising to find plenty of foreign artists ready to cast in their lot with what they generally consider a rabble of ignorant Americans.

♦

The Frederick A. Stokes Company, according to their own statement, are qualifying as a matrimonial bureau. Their first attempt has been crowned with brilliant success.

In February the Stokes Company published a narrative of stage life, purporting to be the autobiography of the anonymous heroine. It was interesting and fairly plausible as a human document, whatever one may think of its veraciousness, and was widely read. Among the readers, according to the new statement, was the M. L. G. to whom the book was addressed. He recognized himself and the heroine as the author depicted them, and immediately set out in pursuit of the lady. He finally discovered her in Spain, and they are to be married on Oct. 8.

Although possessed of all these interesting items of information, the publishers are still ignorant of the author's name. They have deduced from the book itself, "To M. L. G.," that the writer is an American actress—which seems a very cautious assertion. Just how far the volume sticks to facts they do not profess to know. It is interesting to note, however, that the story is vividly pictured up to the time when the actress-heroine won fame, and that the latter part of the story is decidedly vague in details. This leads one to suspect that the second half is largely fabricated, and that the union of M. L. G. and his heroine are apochryphal.

At any rate, we may expect to hear more about the book on or about Oct. 8.

♦

Mrs. Estar Banks writes to THE MIRROR that she is "on a mountain farm in Highland, N. Y., mixing poetry with pigs and cows and 'sich like,' and trusting I shall not grow so stout that I shall be unable to play the Boston missionary with The Bird of Paradise this Fall." A sample of the poetry of which Mrs. Banks speaks is loyally addressed to Laurette Taylor as The Bird of Paradise.

O Luana—our Luana,
With thy charm of form and face,
With the quaint and plaintive sweetness
Of thy soft, seductive grace:
Arms and lips that joy in living,
Giving all—for love's embrace!
Witching, wooing, winsome maiden,
With the warm blood of thy race!

When your "stranger husband" wearies
Of the love he crucifies:
When your hurt heart knowing—knowing,
Heats and breaks in broken cries—
"Oh, I love my Paula, lose him!"
Then—with tears, we sympathize—
'Tis taboo, for lives mismated!
Ah, "Taboo"—the song of sighs!

Child of earth, with heart of heaven,
Life is over—when love dies!
Back to Puna—to your people—
Where the "black sand" ever lies;
Where the angry Pele retches—
Reaching for the sacrifice!
Ah, Luana!—"Aloha, oe!"
Sweetest Bird of Paradise!

♦

Of his latest play, The New Sin, Macdonald Hastings tells the following picturesque story:

"I wrote the book intending that it should be produced by amateurs. A friend induced me to send it to Vedrenne, the manager of the Vedrenne Stock company and of the Savoy Theatre. I expected to have it returned promptly with a nice note of refusal. When Mr. Vedrenne wrote asking me to call I expected he would say to me, 'It will cost you a couple of hundreds of pounds to produce this.' Instead of this he said to me, 'I accept your play; here is your contract.' I was so flabbergasted that I did not ask for an advance of royalties or anything else and left the office with a single ha'penny in my pocket, all the money I had in the world, and walked to Fleet Street, where I borrowed a £5 note on the strength of the contract from a restaurant keeper, and all Fleet Street knew about it that night."

White, N. Y. Arthur Aldridge. Josephine Jacoby. Eugene Cowles.

SCENE FROM SHUBERT'S REVIVAL OF "THE PIRATES OF PENZANCE"

FRIENDS IN NEED

THE FIRST EXPERIENCE OF A CHORUS GIRL

BY BEATRICE M. BARRY

[The following truthful account of the hardship that overtook Beatrice M. Barry when her company was stranded will in many details sound familiar to members of the profession. It is pleasant to be able to give to her helpers the grateful recognition that their services merit. Other actors and actresses must have had similar experiences, and THE MIRROR *would be glad to receive such narratives for publication.—*ED.]

IT all happened in October and November, 1911, which is not so very long ago. That is, it began in October and finished, most disastrously, in November.

In the first place, the position was offered to me, which I thought a very good omen. I knew from experience how long and fruitlessly a stage engagement may be sought, for I have long been afflicted with stage ambitions, which may be hereditary, as my father, C. W. Barry, was well known in the profession some twenty-eight or thirty years ago. Ever since I can remember I have had a burning desire to follow in his footsteps, which does not seem to interest such unappreciative managers as have had an opportunity to secure my services; and when a position in the chorus of a musical comedy about to go "on the road" was offered to me by the manager and producer, whom I met accidentally in a social way, I accepted it, not because I overrated it, but in the fervent hope that it might lead to better things. You know it does sometimes.

We opened in Kingston and then went to Montreal, where we played a week. The rest of our tour—lasting about a month!—was a succession of one, occasionally two, night stands. The constant travel, the impossibility of cleanliness, the weary and eternal hunting for rooms, the rush for space in the dressing rooms, accompanied by occasional scraps over two inches or more of make-up shelf—all were new experiences for me and, in spite of the discomfort, were endured with a certain amount of interest. After the first week salaries were not paid—which was still more interesting, but not so easy to endure. We were given just enough to settle our hotel bills when we left each town—$1.50 or $2.

When we reached Richmond, Va., in an effort to reduce expenses my roommates and I engaged a room only, thinking we could live more cheaply by taking our meals out. This necessitated ready cash for the meals, however, but when I asked the manager for the magnificent sum of $1 he said he would have no money till after the evening performance and could not give it to me. I therefore went supperless, and after the evening performance joined the crowd of luckless ones who were besieging him for small amounts to be advanced out of the evening's receipts. He said, however, that no more money could be advanced, so I went to Mr. S——, the "man higher up," and told him I had had no supper and was very hungry. He said he was very sorry, but he could do nothing. I went back to the manager and told him I MUST have something to eat—and he also was very sorry.

Perhaps I am not a resourceful person. I know I felt weak, sick and dispirited, and I ignominiously retired to a corner of the stage and unobtrusively dissolved in tears. A boy in the chorus, whom I had known well prior to my stage venture and who, in fact, had introduced me to the man who was running the show, found me there, discovered the cause of my tears, and with blood in his eye interviewed the manager himself and returned with fifty cents, with which he marched me off to a cheap lunch room in the neighborhood of the theatre. There I saw Mr. S——, who, with his wife, was devouring with relish various liberal helpings of food. He looked at me with some surprise, possibly remembering what I had told him and wondering where I had procured the price of a meal—or perhaps that was my imagination and he did not devote any thought to the subject at all.

Gould and Marsden.

BEATRICE M. BARRY

In Richmond we were called together after an evening performance and informed that the show was not making money enough to proceed further, and that after dividing the receipts for that evening among the company it would disband and we might consider ourselves at liberty to get back to New York as best we might. Of course it wasn't put quite that way, but that was what it amounted to. Three dollars and fifteen cents was each individual's share of those receipts—mine, in fact, was only $2.65, as my fifty cents had been deducted—and the fare to New York was nearly $10. After paying my board bill I was practically penniless, as were many others. There was nearly $20 coming to me—and it is still coming. I had not the remotest idea what to do, as I knew of no one I could appeal to who would have been in a position to help me, and I felt very forlorn indeed.

In the costume trunks were one or two articles belonging to me personally that I thought I might as well obtain if possible, so the next day I returned to the theatre to inquire about them. Downstairs in the vicinity of the chorus dressing rooms, where all the paraphernalia of our show had been shifted to make room for that of the Jefferson De Angelis company, who had succeeded us, I was told that the wardrobe woman had the keys to all the trunks and that if I waited till she came I could get what I wanted. I sat down on a piece of scenery to wait, and incidentally I viewed my surroundings and the people about me more or less sub-consciously, my thoughts on my own dilemma, while my eyes mechanically noted the details of the scene about me. The trunks of those who had been lucky enough to obtain assistance from home were being hauled out to waiting carts that were to take them to the station; our musical director, hurrying about with a paper and pencil, was trying to make up a party of ten to take advantage of reduced rates offered by the railroad company to parties of that size; and several little groups of three or four were discussing the hopeless situation. "Are you left?" said one of the stage hands to me sympathetically. I nodded. He shook his head and passed on. Still I sat there, aimlessly. The wardrobe woman came and I got my property, but I did not know where else to go, and here, at least, were people whom I knew to speak to and to whom I felt a desperate desire to cling as long as possible.

A small, black-haired man, with bright, sharp eyes, walking restlessly up and down in my vicinity, stopped suddenly before me. I did not remember having seen him before and had no idea who he was. Afterwards I found out he was the stage carpenter. "Are you going home?" he asked me abruptly. He spoke with an accent and I judged him to be a Hebrew, though I was not sure; but later, when I learned his name, I concluded that my impression was correct. I shook my head in answer to his question.

"Not yet," I answered.

"When are you going?"

I shook my head again. "I don't know."

"You have no money?"

Once more I answered in the negative.

"Where do you live?"

"New York."

He made some incoherent exclamation, expressive of anger or distress, and left me as abruptly as he had come. I did not resent his questions, though I did not know who he was or why he was interested. In fact, I answered him quite impersonally, feeling almost as though he were questioning me about someone whom I did not know at all and to whose fate I was quite indifferent. And still I waited, passively.

A few minutes later our musical director said to me, "Have you made any arrangements to go home?" I hadn't—nor had I made any arrangements to stay—and I was vaguely wondering what was to become of me. "Well, that man wants to talk to you about it," he informed me, and pointed to one of the dressing rooms, through the open door of which I could see the sharp-eyed man once more pacing restlessly back and forth.

When I approached he stopped long enough to say, "I send you home. When do you want to go?"

Almost speechless with surprise and gratitude, I managed to stammer, "As soon as I can."

"Then come back to the theatre this afternoon"

(Continued on page 7.)

REST AND RECREATION

Christie MacDonald will spend the Summer in a cottage at the Thousand Islands. There is fear, however, that she may not rest a great deal, as she will take along no end of librettos and scores to read, in hope to find a worthy successor to The Spring Maid.

Mr. and Mrs. James Kyrle MacCurdy (Kate Woods Fiske), having closed their second season with the Gotham Theatre Stock, Brooklyn, will spend the Summer at their home, Brentwood, N. Y.

Velma Roberts, of Madame Sherry, is spending her vacation with her parents at Plattsburgh, N. Y.

Janette Reynolds has opened her cottage at Derry, N. H., and at various times during the Summer is to entertain, as in former years, those theatrical celebrities who make New Hampshire their vacation headquarters. The Summer theatrical colonies in the Granite State present an imposing list of names, and the leaders in this movement toward the New Hampshire hills were Miss Reynolds, Billy Van, Rose and Nellie Beaumont, Will Cressy, and Blanche Dayne.

Edwin Forsberg, who scored as the disreputable lover in Madame X last season, has gone to Bucksport, Me., for his Summer vacation. He is a son of the late Harold Forsberg, whose talents as an actor he appears to have inherited.

Her American season in Little Miss Fix-It having been extended to permit of a Summer run in Boston, Alice Lloyd has deferred sailing for London and has leased a cottage on the North Shore, an hour from Boston. She will motor to and from the Tremont Theatre during her stay in the Hub. Her guests will include Grace Field, William Bartlett Reynolds, A. W. Bachelder, and Lionel Walsh. Miss Lloyd's husband, Tom McNaughton, will be with her when his season closes in The Spring Maid, and at the comedienne's first week-end party, already planned, Louis F. Werba and Mark A. Luescher, her managers, will be guests of honor.

Sallie Fisher, having concluded her season in Forty-five Minutes from Bradway, has hastened to her Adirondack camp, where she will entertain professional friends as before. Miss Fisher is a noted hostess, and her camp is the gathering place of many dramatic and musical notables, whose time is principally spent in rustic costume and rustic amusements. Canoeing, fishing, hunting and athletic games are the principal recreations, while the evenings are given over to impromptu concerts and cabaret performances. Miss Fisher will be seen in a new musical comedy in New York next Fall, as usual, returning to the city in September.

Irene Fenwick is in Europe for a Summer of travel and recreation.

William Bartlett Reynolds, after a lengthy season that has twice taken him to the Pacific Coast, first with the late Kyrle Bellew and later with Alice Lloyd, with an interval between in the capacity of business-manager with The Rose Maid, will look after the interests of Miss Lloyd during her Summer engagement at the Tremont Theatre, Boston, making his headquarters at the Hotel Surfside, Winthrop Beach, Mass.

Mr. and Mrs. J. Duke Murray (Mary Davenport) closed their Norwalk, Conn., home June 1 and will spend the Summer months in Chicago and vicinity, visiting friends and relatives.

Dollie Davis is enjoying a vacation for the Summer in Montreal, having finished a season of thirty-eight weeks with the Grace Hayward Stock company. Her husband, William N. Webb, is playing character leads with the Orpheum Stock in Montreal until he reopens with the Grace Hayward company on Aug. 31.

Manager Frank E. Henderson, of the Majestic Theatre and Academy of Music, Jersey City, N. J., left for his Summer residence at Long Branch, N. J., May 27. His many friends will be welcome callers should they happen to reach Long Branch during the vacation season.

George G. Wakefield, who has been playing the heavy lead in The Cat and the Fiddle for the past five years, is at his farm, "The Owl's Nest," Tallman Lake, Mich. He will rest there with his wife and son until Aug. 1, when he will begin rehearsals in Chicago for his starring tour as Mephisto in Faust, under management of Manley and Campbell, opening Aug. 18 in Chicago.

Frank Coombs and Muriel Stone are visiting friends in Orange County, N. Y., for a few weeks' vacation.

Louise Le Baron, at the termination of her season with the Aborn Opera company, will hie herself to her camp at Manomet Bluffs, Plymouth, Mass., to revel once more in the simple life and devote herself to canoeing and fishing for two months.

Mr. and Mrs. W. G. Long (Dorothy De Ecker) have closed their third successful season with Beverly of Graustark, and are now spending their vacation at their farm at Spring Mount, Pa.

Mr. and Mrs. George A. Lessey (May E. Abbey) are taking a trip through New England in their new touring car.

Harry P. Mawson has left for Mountainside, N. H., where he will work upon a new play while vacationing.

Walter C. Bellows will Summer at Shandaken, in Ulster County, N. Y.

William J. Phinney, of the Get-Rich-Quick Wallingford company, will spend his Summer vacation in Angola, Ind., with his brother Gordon Phinney, and will join the same company the first week in September.

Channing Pollock is summering at his country place, Shoreham, N. Y., dividing the time between writing and inhaling fresh air.

True S. James spent a week with his father in Angola, Ind.

Madame Namara-Toye sailed on June 5 on the *Canopic*, for a vacation in Europe.

C. Russell Sage, juvenile man with Lindsay Morison's Stock company, Lynn, Mass., has closed his season with that company and will spend his Summer vacation in the Berkshire Hills.

Walker Whiteside and family will spend the Summer at Hastings-on-the-Hudson.

Violet Barney, known in stock work as "the children's favorite," and in private life as niece of the late James H. Wallack and cousin of Consuelo, Duchess of Marlborough, will spend her vacation "just studying," at her home, Kalamazoo, Mich.

Richard St. Vrain, leading man of the North Stock company, will put in his recreation days at his new bungalow, the "St. Barney," Long Lake, Mich.

Frank Urban, of the Klark-Urban Players, is taking life easy at Bucksport, Me., while Harden Klark is making himself acquainted with his home at Melrose, Mass.

Blanche Ring is enjoying a vacation at her home, Mamaroneck, N. Y.

Elita Proctor Otis is Summering at Bangor, Me.

Stamford, Conn., is selected by Henry Kolker as his idea of a vacation place.

Three of the Kismet cast—Hamilton Revelle, Rita Jolivet, and Eleanor Gordon—will enjoy their Summer in England.

Otis Skinner is resting at Bryn Mawr, Pa., before taking a motor trip in Maine and the Maritime Provinces.

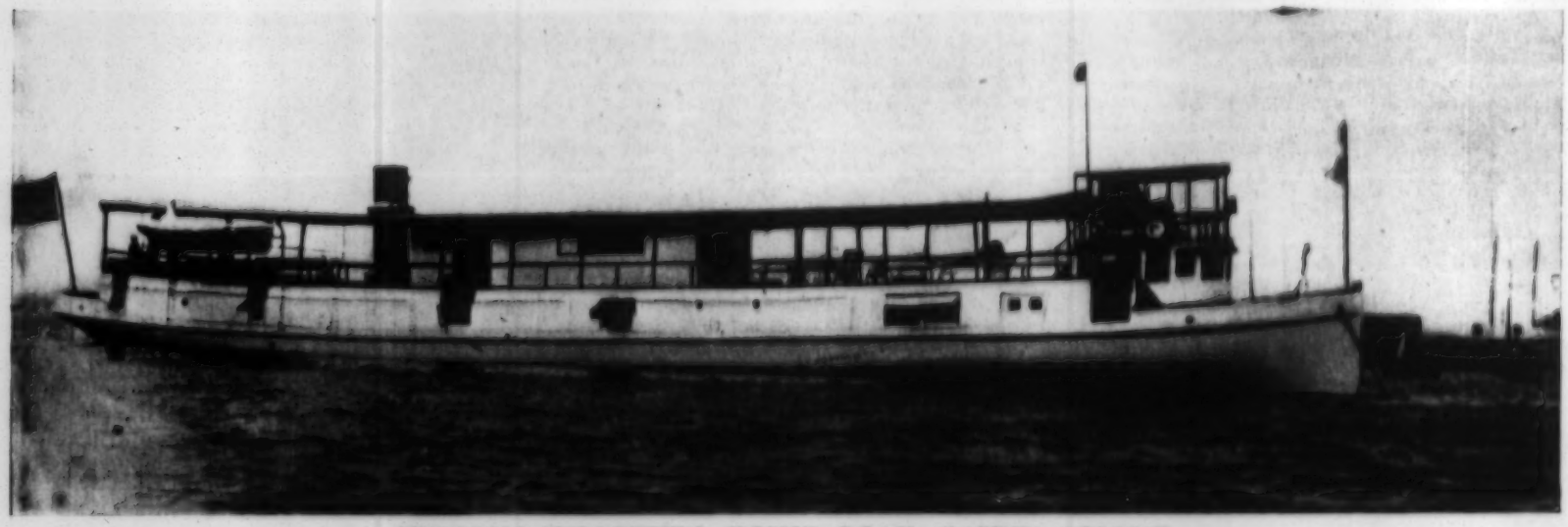
Merle Maddern and Georgia Woodthorpe are to summer at their California homes.

Mr. and Mrs. Henry B. Stillman are sojourning in the Berkshire Hills.

Leonore Harris has sailed for a Summer's rest in Europe.

Henry W. Savage's advance men are all on more or less vacations. Percy Heath, of Excuse Me, is at Cape Cod; Jack Pratt, of the same company, is working on a New York newspaper by way of recreation; Barney Reilly, also of the same, is at Saratoga, where he owns a mineral spring; Townsend Walsh, of Everywoman, is rusticating at his Albany home and elsewhere; William Roddy is motoring all over Staten Island, and Mike Coyne will rest by running the campaign button privilege at the Democratic national convention in Baltimore.

Mary Hall, for more than two years leading woman with the Harry Davis Stock Players, Pittsburgh, closed on June 3 and sailed on June 11 to Summer in Europe, devoting most of her time to a trip to



WILLIAM GILLETTE'S HOUSE BOAT, "AUNT POLLY"

Russia. Returning, she will visit the grave of Helena Modjeska in Poland.

Ellie Norwood has gone to England for a Summer vacation.

Of the Little Boy Blue cast, Gertrude Bryan will rest in Europe, Otis Harlan at his Long Branch chicken farm, John Dunsmuir at his home in Scotland, and Katheryn Stevenson will go to the Maine woods.

George Sylvester, of The Blue Bird company, will spend his vacation at his home in Fall River, Mass. He has signed with the same company for next season.

Marie Dressler is resting at her farm at Windsor, Vt.

F. P. Sagerson, who managed A. G. Delamater's successful Spring tour of Freckles, is visiting his father, Colonel Robert Sagerson, at Johnstown, Pa. In July Mr. Sagerson will be the guest of Lady Ames Mere at her country place, River-in-the-Pines, Maryland.

Virginia Bray, who has been under Vaughan Glaser's management for three seasons, is at Freeport, Ill.

Louis Therl, remembered for his work in Texas, is at his Summer home, West Medford, Mass.

Lawrence Atkinson, who has been under management of E. D. Stair for twenty years, is spending his vacation in Indianapolis. During the past season Mr. Atkinson played General Darrington in At the Mercy of Tiberius. William Ross, of the same company, is at his Summer home in Cleveland.

Mr. and Mrs. George Earle (Lynda Earle) closed on May 25 a successful engagement of forty weeks with the Winnipeg, Man., Theatre Permanent Players, and are now at their Summer place, "The Ashlands," on the south shore of Massachusetts, whence after a rest they will motor to New York to prepare for next season.

Percival T. Moore is at his Summer bungalow, Notre Dame de Portage, near Riviere du Loup, Ontario.

When he has completed his tour of the Orpheum circuit Frank Keenan will hie himself to Colorado and camp in the Rockies. To the music of the rippling brooks he will rehearse Cassius, in preparation for William Faversham's revival of Julius Cæsar.

Henry Miller has gone back to his Connecticut farm, "Sky Meadow," for the Summer.

Maud Millicent, of The Blue Bird, will sail for England July 4, for a two months' trip on the Continent.

Florence Reed will rest at Sebago Lake, Me., having closed with The Typhoon.

Edmund Plohn, treasurer of the George M. Cohan Theatre, sailed for a six weeks' tour of Europe on the *Minneapolis* on June 8.

Charles A. Stevenson is resting at his Summer home, Prince Edward Island, Canada, where he awaits summons to rehearsals of Eugene W. Presbrey's new play, The Other Man, to be produced by Cohan and Harris.

Campbell Gollan finished his season with The Only Son on June 8, and has gone to his Summer home, Rocky Neck, Gloucester, Mass.

Isabelle Winloche, who closed her second season with Richard Carle, in Jumping Jupiter, April 27, has gone to her Wisconsin farm for the Summer. Miss Winloche will appear under management of H. H. Frazee again next season.

Mr. and Mrs. Henry Testa (Nancy Boyer) are enjoying rest and relaxation in the mountains at Delaware Water Gap, Pa. While rusticating at the Kittatinny Hotel Miss Boyer spends these June days motoring through the picturesque country in the automobile which her husband presented to her at the close of the season. Everything pertaining to the theatre is forgotten by Miss Boyer, save the fact that the Summer vacation will pass all too soon, and that she must resume her theatrical work on Aug. 26.

Edgar Selwyn is at his Summer home, Harmon-on-the-Hudson, N. Y., where he is completing his new play, Partners, for production by Harris and Selwyn next season.

Kate Douglas Wiggin is at her Summer home in Maine, resting and writing now and then on a new novel.

Helen Holmes, who has been leading woman with the new production Putting It Over, will spend the Summer motoring in California.

Marion Fairfax is summering at her home, "Pinegarth," Shoreham, N. Y., where she is finishing a new play for production in September.

Mort H. Singer, Herman Fehr, Martin Beck, and Addison Burkhardt are prospective early passengers for Europe.

Josephine Haines, having closed her fourth season with Rose Melville in Sis Hopkins, is resting for the Summer at her home in Cleveland, O.

MOROSCO BACK IN NEW YORK NEXT SEASON

Oliver Morosco writes to the Cort offices that he will bring Peg o' My Heart to New York in September. He is enthusiastic over the success of the comedy in Los Angeles, with Laurette Taylor as star, and he says the play is due for New York. J. Hartley Manners is the playwright. He wove a story about Peg, a whimsical little Irish girl in New York, loving the fields and her Jerry. She is suddenly taken away to England to be settled in an aristocratic home. Her fight for freedom makes the motif of the play.

Mr. Morosco hopes for similar success with The Money Moon, in which Richard Bennett will play the lead. If that play is as well received on the Pacific Coast Mr. Morosco will probably bring that to New York. These two, with The Fox, a thief play, may constitute Morosco's three productions in New York next season.

The theatres in which he is to present the pieces are not yet selected. Laurette Taylor may appear in one of the two new Cort theatres.

CHANGES IN "MIRROR" CORRESPONDENTS.

H. C. Baker, of the staff of the Chicago *Daily News*, has been appointed correspondent at Chicago for THE MIRROR, to succeed Otis L. Colburn, whose continued ill health has led him to seek recuperation at Excelsior Lake, Minnetonka, Minn.

Forrest Izard, of the staff of *The Youth's Companion*, has been appointed Boston correspondent for THE MIRROR, succeeding Jay Benton, whose retirement will no doubt be regretted by the thousands of readers who have associated his name with THE MIRROR for so many years.

FRIENDS IN NEED

(*Continued from page 5.*)

—he named a time, which I have now forgotten—"I meet you her, and I have the money for you then." He left me before I could quite grasp what it was all about or express my thanks.

That afternoon I went back as he had told me to. In the interim he had taken charge also of our wardrobe woman's financial affairs, and he called the two of us into that room and dumped into our hands a ticket good for a certain distance of our return trip and $7 each in cash to pay the balance of the expenses. "I do this for my son," he explained when he gave us the money. "He, too, was far away from home—I do it for him. And it is not all me. All the boys, they have helped. I do not want that you thank me. They do not want it. All we ask is that sometimes you say a good word for the stage boys."

A good word for the stage boys! The money he gave us consisted of about three dollars in bills. All the rest was silver—half dollars and quarters—the cheerful and generous donations of the boys who shift the scenery, clean up the stage and operate the lights. I had to fight the tears back then.

I was told afterwards that the son to whom he referred, which reference was quite unintelligible to me at the time, had been stranded far away from home and had died of privation in his efforts to get back again. And largely through his efforts and appeals to people in the town every stranded member of our company got home again. The wardrobe woman and I happened to be the first.

A good word for the stage boys! Possibly I shall never meet them again—probably I should not remember them if I did. But what they did for me—that I shall never forget, and it is from the depths of a full heart that I say, and shall continue to say all my life, with Tiny Tim, "God bless them, every one!"

Beatrice M Barry

THE DE KOVEN PRIZE.

One Thousand Dollars for the Best Libretto for a Light Opera.

The de Koven Opera Company will award a prize of $1,000 for the libretto of a light opera considered the most worthy by a board of three prominent judges—a composer, a librettist, and a stage manager—whose names will be announced later.

The result of the competition will be announced on or before April 1, 1913.

The conditions governing the competition are as follows:

1. Every person desiring to compete will signify his intention by writing to the de Koven Opera Company, 1 East Forty-first Street, New York city, and will receive a card of admission to the competition, which card must accompany every manuscript when submitted.

2. All manuscripts must be delivered at the offices of the company not later than January 1, next.

3. Manuscripts must be typewritten on one side of the paper only, each act separate. The name of the author must not appear upon or be attached thereto, but a motto or other means of identification shall be affixed, and the name of the author and his address must be inclosed in a sealed envelope, bearing a corresponding mark to accompany the manuscript.

4. Manuscripts of which the author does not control the sole rights for all countries or manuscripts which have already been set to music will not be considered.

5. All manuscripts must be in the English language, with full details as to cast, costumes and scenery, and must be complete in text and lyrics.

6. In addition to the $1,000, the prize winner will receive the usual compensation by way of royalty.

7. The company reserves all rights in all countries of the libretto gaining the prize for a period of one year after the award of same.

8. The company reserves the right to designate the composer who shall write the music for the accepted libretto.

9. The company shall have the right to accept librettos other than the winner of the competition upon all the terms and conditions of this contest, except the payment of the prize.

10. Contracts for the rights of the librettos accepted by the company shall be signed by the authors before the company announces the winner of the prize.

11. The accepted libretios, with the music composed therefor, shall be copyrighted by the company, all rights being reserved to the company, subject to the usual royalty contracts.

12. The company agrees to pay to the author, in addition to the producing royalties mentioned, one-half of any and all moneys received by the company from publication, mechanical or other rights.

13. The authors of accepted librettos agree to make such reasonable changes as may be recommended by the judges or the company.

NEW BAGGAGE RULES SUSPENDED.

The Interstate Commerce Commission has come to the aid of the actor and temporarily suspended the new rules of railroads that no piece of baggage over seventy inches in dimension could be carried in baggage cars. All the railroads were to put the rules in effect on July 1. One-night-stand actors protested that this would compel them to ship their belongings by express, with increased cost and probable delay. The Commission suspended the new rules until an investigation could be made. The railroads also announced a rate of ten pounds excess for each additional inch in trunks over forty-five inches, the change to take effect after July 1. This was suspended also because of the protests from commercial travelers.

PLOT OF NEW COHAN PLAY,

"What's the plot of your new play, Broadway Jones?" queried a friend of George M. Cohan the other day.

"A young man from the country comes to New York and then goes home again," answered the droopy-eyed author-actor.

"Gee! Can you string that little thread into a regular play?" questioned the inquisitive one.

"Sure," answered Cohan. "You see, the young man from the country is looking for a situation. He doesn't find it, but I do. Hence the play."

THE MATINEE GIRL

THE names of Daniel Frohman, Victor Herbert, Martha Morton, Clara Laughlin, Edwin Markham, and Justices Erlanger and Stapleton are appended to plan sent me for a seaside rest home for stage children. Mrs. Taliaferro Abeles mothers the project, which is almost as dear to her as her stellar daughters. She suggests that the seashore vacation retreat be named the Henry B. Harris Rest-by-the-Sea, it being a memorial to the late manager, and names Long Beach as the pleasant and accessible site for the vacation home.

While I write, Lillian Albertson is rallying from a severe operation at a private sanitarium in this city. The illness of the gifted young leading woman was as sudden as alarming.

Olive Harper has betaken herself in the train of the great exodus across the Atlantic. She will remain in Europe until rehearsals for a new part recall her in August.

Mary Shaw, amidst the diverse activities of acting as godmother for a suffrage settlement house at 120 West Eighty-first Street, rewriting and placing a play, getting into Strindberg atmosphere for her Autumn appearance in the Norwegian's drama, and preparing to open her Summer home at Lake Winnepesaukee, stopped to breathe deeply once and tell the story of the dumfounding of a New Yorker who called upon her at her sister's home, where she was paying a visit, in Boston.

Miss Shaw's six-year-old niece, having manifested the inevitable juvenile taste for pictures, received from her distinguished aunt a much illustrated copy of Lamb's "Tales of Shakespeare." The small girl having been naughty one day was banished to a room alone. The New Yorker, having set down his tile and cane, was deep in gossip of the Rialto, when a small voice piped from the staircase, "Mother, may I come downstairs?"

"No," replied a maternal tone. "Go back."

"Then," went on the plaintive voice, "may I have my Shakespeare for comfort?"

The New Yorker stared in the direction of the voice. He said: "I am indeed in Boston."

While Lotta is lost to view of all except a limited audience of a small circle of intimate friends, her name appeared in the last number of *The Animal News* attached to a practical article on "Treatment of Horses."

Wilton Lackaye and family leave Manhattan July 6 for Shelter Island, where they will occupy their cottage for the rest of the Summer.

Time was when Frank Reicher was known as Hedwig Reicher's brother. Since he played The Scarecrow and one of the pluckers of The Pigeon there are hardy folk who allude to the stately brunette from Germany as Frank Reicher's sister, which is equally pleasing to the young woman whom he taught English.

Howard Kyle has been invited by the New York University to present Lessing's play, Nathan the Wise, to the students this Summer.

Violet Romer, the self-taught dancer, who made so lasting an impression in Kismet and at the dance concert at the Knickerbocker last month, and who came to us from discovering San Francisco by way of approving London, says her inspiration is nature and her creed this "symphony," which she clipped from a newspaper and whose author she does not know:

Was it the sound of strings so sweet,
As I sat and listened there?
Or was it the touch of spirits fleet,
That rested and lingered where
My soul stood still to hear aright
The message they had to bring?
Why did I feel this strange new might,
As if some powerful thing
Had crept into me for a purpose good,
To exalt, to lift on high,
The thoughts, the voice, the every mood
Of my greater I in I?

VIOLET ROMER AT THE CHATEAU OF BLOIS

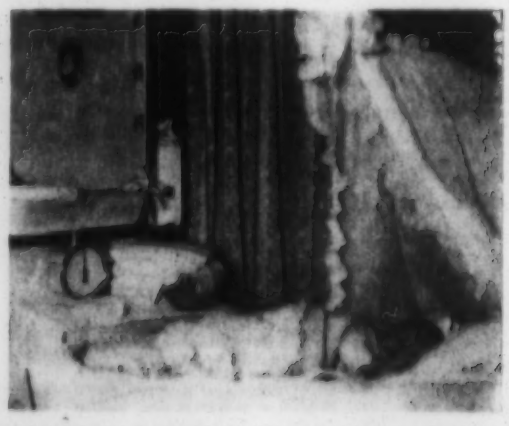
On this page appears the photograph of the two-months-old maiden whose parents, seeing The Rainbow shortly before the little one's birth, were moved to give their infant the name of the part played by Ruth Chatterton in the iridescent drama. Miss Chatterton lent me the tiny picture for the entertainment of the Matinee Girl's readers, but woe be the Matinee Girl if she does not return the precious two by three.

Miss Gordon, who furnished so large a part of the pulchritude of Kismet, left these shores last week to forget Oriental imagery in twentieth century visions of Bond Street and the Rue de la Paix.

Mrs. Sol Smith, whose son, Sedley Brown, has written for her a strongly dramatic sketch livened with much humor, entitled One Hundred to One Shot, Mrs. Smith's part being a lively grandmother of one hundred years, who is the good household fairy, has herself written a book of memoirs.

The book covers the period when she made her debut, May 12, 1862, at the Boston Museum, while that house was under her father's direction, and when she played Margery in A Rough Diamond, and extends to the present. This is one of the piquancies with which the book is punctuated:

"Edwin Forrest was very fond of roast turkey. Whenever he played an engagement in Boston he always sent a turkey to my house, with the request that I would cook and have it ready for him after the performance. This he did almost every night during his yearly engagements. He was happy in telling stories. One of these is about a parrot that belonged on board a ship. As soon as the ship arrived in port the parrot would go away and return in time to sail again. At one place there was a church in process of building and so nearly completed that a service was about to be held there. And here the parrot found its way and perched upon one of the beams. Presently a meek looking little woman entered and walked very quietly down the aisle to the front pew.



CYNTHIA SUMNER, AGED TWO MONTHS

"'Go to h—l!' came from the top beam, two or three times repeated. Shortly after another little woman walked in and seated herself in an opposite pew. Again the parrot shrieked, 'Go to h—l!' 'Go to h—l!' With this the first woman screamed, at top of her voice: 'Go to h—l yourself! I don't belong to this church any more than you do!' Whereupon the parrot screamed: 'Ha! ha! You're both going to h—l!'"

This is a good specimen of the touches of pathos often met in the book:

"Mr. Forrest was considered a very hard, bad tempered man. Certainly, he was a victim of nerves. There had been a misunderstanding with my mother and myself which he never forgot. Notwithstanding the fact that he had not spoken to either of us for years, when my dear mother passed away he came to New York from Philadelphia to accompany me, on the sad journey with her remains, to Boston. We made the journey by the Fall River boat. A number of times during the night, not being able to rest, I went down to see that all was well, and each time I found Mr. Forrest walking back and forth beside the casket; nor did he leave the spot until we reached Fall River.

"At the grave in Mount Auburn I expressed a wish to have a ring which my mother always wore on her little finger. It was impossible to draw it from the poor, swollen finger. Therefore Mr. Forrest removed it with a file attached to his penknife and gave it to me. Afterwards he told me that he gave my mother that ring when they were betrothed. She promised him then that she would always wear it, and she did. Had I known this I would not have allowed it to be removed."

This letter of Harry Corson Clarke comes from Sydney, New South Wales. That incorrigible wanderer, accompanied by his wife, of equal wanderlust, is girdling the globe, playing when they wish, but never insisting upon playing, nor—fortunate pair—being compelled by grinding circumstance to play:

"MY DEAR MATINEE GIRL:

"Just a line. We arrived here on the thirteenth, my lucky day, for I was born on January 13. We were immediately invited to enlist under the J. C. Williamson banner. Fell in with a splash, captured a dream of a flat, new, all furnished, on Potts Point—jay title, but classy view, the wonderful harbor at our garden's edge—and have anchored here for a year.

"A corker of a hotel has just opened at Manley—on the beach; sea bathing all Winter; sounds funny when Summer is coming on at home—and we will have our week ends there. Australians are tiptop. We loved England and hope to hit 'em hard over here."

And not a word about what they will play nor when. Wandering Harry leaves us to wonder.

Mrs. Sol Smith has gone to "The Ranch," to remain until a permanent wave of coolness descends upon this city. "The Ranch," be it known, is the home of Frank Kingdon and his mother, and which is often visited by their nephew, William Courtenay, at New Rochelle.

Resting from his labors with William H. Crane's company is Stage-Manager Woodthorpe at Bradley Beach. His wife, Zeffie Tilbury, having returned from the tryout of Edwin Milton Royle's new play, is with him.

Zelda Sears in her room at a New York hotel is playing the uncongenial role of a Trappist Sister. She strained her vocal chords and an autocratic doctor made her take the vow of silence. For two weeks she has communicated with a wondering world by means of the sign language and an occasional note.

"I've made signs until my knuckles crack," she complains in a brief note. "As a pantomimist, Pilar Morin has nothing on me."

THE MATINEE GIRL.

THE REPERTOIRE IDEA

BY ALLENE TUPPER WILKES

[Whether the repertoire theatre can ever be restored to its former supremacy on Broadway is a matter of considerable doubt. Mrs. Wilkes pleads that the argument for the repertoire is artistic rather than commercial, thereby meaning artistry of acting. Cheaper mounts would reap no artistic benefit from a repertoire system.]

ONCE upon a time when a man had built a house he said to himself, "Because this house is not for my use alone, but is to shelter and offer entertainment to my friends, and because it is built on a hill so that even those who are not my friends have it daily in their view, therefore I will call together the townspeople and ask them how it pleases them."

The townspeople upon assembling began severally to find fault with the location, the architecture, the method of heating, and various other items.

"Friends," said the man who had built the house, "from all your criticisms I gather but one fact—my house does not please you. What is wrong with it would be hard to judge from what you say, for if I listened to each one of you I should have to tear it down altogether."

Something like this is going on in the theatrical world. The theatres are well attended, yet we scarcely open a magazine or paper which does not carry some adverse criticism of them. Most of it is directed against the so-called commercialization, and the remedy offered, certainly by the greater number of informed critics, is some variation of the old repertoire idea. Of late years, on this foundation have been built all the theatres of revolt both in this country and in England.

Why do those who prescribe for the ills, real or imaginary, which afflict our theatres, turn to this old-fashioned remedy? P. P. Howe, in his book on "The Repertoire Idea," answered this question in England, where conditions are akin to our own.

Mr. Howe informs us in his first paragraph that "in the queer nondescript world of the theatre, neither art nor trade, to-day is a time of unrest. New managements are essayed with a frequency which is equaled only by that with which they are abandoned, and there is a general disposition toward experiment in this world, where of all worlds experiment is attended by most risk. . . . There is the force which treats the theatre as a trade, to be exploited to the greatest possible profit, and there is the force which treats the theatre as an art. These are the forces that are disturbing the theatre, which used to combine in itself something of them both."

The antagonism existing between these two forces Mr. Howe believes to be due to the peculiar economic basis of the theatre. The playwriters are more completely in the hands of those in control of capital than are other artists, since of all mediums of expression the presentation of their work in a theatre is the most expensive. The commercial force is all for the play which brings the largest and surest return on the money invested, and it matters little if the play or players lose in artistic excellence by becoming "stale." The play is run just as long as there is sufficient drawing power left in it to make the continuous performance pay. A long run is comparatively less costly in every way, and, if it be a successful play, surer than the most carefully selected repertoire.

In answer, those advocating the repertoire system must plead for its artistic superiority, for it enables a play to be seen from time to time by its own particular public, while alternating with other plays, so that its freshness is not lost. It gives to the dramatic artist a further scope for his endeavor, since the object for which he is compelled to write is no longer the highest possible commercial return.

The repertoire idea is not new. By far the greater number of our actors have received their training in the small town stock or traveling repertoire, and in spite of the financial loss there are many who cling to this form of production. Mrs. Fiske seldom plays out a season in one part. She is continually appearing in interesting new plays. Sothern and Marlowe have maintained through several seasons an unusually excellent and popular Shakespearean repertoire. Last Winter, William Gillette came to us in a repertoire of new and old favorites which made good with New York audiences.

On the road there is always a long line of more or less successful players carrying a more or less worthy repertoire. In the smaller towns we see, and are often glad to see, plays that have become no more than a name to Broadway audiences.

There are the Ben Greet Players and the Coburn Players, and this past Winter in New York we have been invited to see the Drama Players from Chicago and the Irish Players from Dublin! Your ardent champion of this system, however, must have nothing less than the subsidized or endowed

Campbell Studios.

ALLENE TUPPER WILKES

theatre dedicated to this form of play production, and in contention for it he points you to the Continental theatres. In all essential respects the Comédie Française, the Burgtheater in Vienna, the National Theatre in Christiania, the Berlin Schauspielhaus, are run successfully along these lines.

In England the Court Theatre was watched with interest during its special activities which ended two years ago. Under the joint management of Vedrenne and Barker it became, strictly speaking, not a repertoire but an experimental theatre. Apart from presenting Bernard Shaw for a run, it brought into prominence a little school of new dramatists—Mr. Galsworthy, Mr. Hankins, Mr. Masefield, Miss Robins, and Mr. Barker himself.

Simultaneous, in 1903-04, was opened in Dublin the Irish Repertoire Theatre. With a life as varied as the character of the people it represents, it has risen to a place of prominence, not only in Irish eyes, but in those less friendly ones abroad, and has brought up with it quite a remarkable group of young Irish writers and players. These players we, in America, have welcomed with interest, since through them we have been shown how far the Irish Theatre, begun as a local venture, has developed an art of international appeal.

Both in Manchester, at the Gayety, and in Glasgow, at the Scottish Repertoire Theatre, it has been proved in the last few years that a repertoire theatre can be run to meet a public need, so efficiently that both artistic and financial success is the result.

With these experiments to profit by, Mr. Frohman, in February of 1910, opened the doors of the Duke of York's Repertory Theatre, in London. In co-operation with him were J. M. Barrie, John Galsworthy, Granville Barker, and Bernard Shaw.

Mr. Howe states his belief that the function of the repertoire theatre is to produce those plays which do not happen to appeal to the hundreds of thousands, as a play successfully produced in the ordinary theatre must, but to the tens of thousands. Mr. Frohman's theatre, he thinks, while largely fulfilling its promises as a repertoire theatre, lacked a clear and definite aim as to what public it was serving.

In condemning the indiscriminate and unsympathetic criticism of the press Mr. Howe is bitter.

"How," he asked, "can we hope for a serious drama, serious in the good, the French sense of the word, when we have so little criticism that is serious? But in connection with the cleavage in the theatre we are witnessing the interesting phenomenon of the growth of a public more ready in its appreciation of an advancing drama than are its appointed guides."

Surely, a significant accomplishment for the new drama!

Many question the need of a new system, pointing to our innumerable theatres, with their innumerable stars, presenting an assortment of plays so diverse that it would seem even the most exacting could find, either in New York or London, entertainment to his taste. Varied as are these theatres, players and plays, they have the same underlying idea. This ideal of the greatest obtainable financial return, the greatest prominence for a few players, the greatest brilliancy in production, the greatest number of performances possible, saps the spirit of truth from our drama, and makes theatre-going to many seem only a step removed from a visit to the circus. But here in America we have not been without our successive efforts towards something better.

Congress having been petitioned in vain for an endowment for a national theatre, there was, as early as 1891, an effort made toward this new ideal in the Theatre of Arts and Letters, with which Brander Matthews and the late Clyde Fitch were associated. The New Theatre in Chicago, undertaken in the same spirit, lived out its short life during the Winter of 1906. Here in New York we have had for years an excellent exponent of the Continental repertoire system in the German Theatre. Most significant of all, as an attempt toward securing a permanent repertoire theatre, was the establishment in New York of the New Theatre.

The permanent American subsidized theatre must express something of our national life and spirit in order to meet our real need. Most foreign plays of importance are produced here in America, and it is unnecessary, and quite beyond the point, for the subsidized theatre to compete with the commercial theatre in elaborateness of production.

Like the townpeople gathered before their neighbor's house, we vary in our objections to the theatre as it is. Chiefly, however, we ask that what is being written for us, and by us, be presented with more truth and sincerity. We will recognize this sincerity and support the theatre that gives it to us. For "to convert a permanent public to good drama is a pure matter of persistence. The good playgoer will be created by good drama, but it is not to be forgotten that the good playgoer already exists and is only awaiting a theatre worth his while—the day of the good playgoer is at hand." It is for him the house must be built!

Allene Tupper Wilkes

GOSSIP OF THE STAGE

Rumors that she will star in comic opera are set at rest by Bella Alten, the Maid Marian of Robin Hood. She says that a two-year contract with the Metropolitan Opera Company has prevented her from accepting flattering offers from Broadway managers.

The Winter Garden appeared in Summer dress on June 5, with white covers on the seats and a wistaria arbor for the promenade. Members of the New York and Cincinnati National League teams occupied the boxes.

Bernard Granville, a juvenile comedian, originally engaged for The Follies of 1912, will join the cast of A Winsome Widow on June 17.

Paris is said to have condemned Nijinski's dance of Debussy's "L'Après-Midi d'un Faune," on the ground that it is "humanital"—whatever that may be. If Paris objects, it must be something sufficiently decolleté for the warmest Summer weather.

Eleanor Gordon, of the Kismet company, sailed for London on June 6, to play Light Housekeeping in vaudeville. The one-act comedy, by August Kahn, was given in New York recently with great success. At that time Beatrice Morgan had leased the American and Canadian rights.

A ventilatng system has been installed at Keith's Union Square Theatre whereby a temperature of not more than seventy degrees may be maintained during warm weather. A $20,000 ice plant has been placed in the basement and a portion of its product will be distributed free among the poor.

Margaret Anglin's tour will end at Halifax, N. S., on July 6. In September she will present Egypt, a new play by Edward Sheldon.

Republican National Committeeman C. E. Loose of Utah was robbed of $975 during a performance at the Majestic Theatre, Chicago, on June 4. Mr. Loose enjoyed the entertainment very much—but hardly as much as $975.

Marcelline, for seven years chief clown at the Hippodrome, will tour in vaudeville next season.

The Coburn Players presented the Electra of Euripides, the translation by Gilbert Murray, on the Grinnell, Ia., College campus, on June 4.

Dolly Castle, the Berlin prima donna engaged by A. H. Woods for the principal role in Tantalizing Tommy, will arrive in New York about July 1, opening in Chicago on Aug. 30.

Bert Williams, Stephen Brown, Margaret Kerr, Dorothy M. Jordan, and Olga Wiborg contributed to a programme given on June 4 at the Hotel Astor in aid of the New York Milk Committee for Prevention of Infant Mortality.

Mr. and Mrs. Fred Niblo (Josephine Cohan) left New York on June 5 for Vancouver, B. C., whence they sail to-day (Wednesday) for a six months' Australian tour in The Fortune Hunter and Get-Rich-Quick Wallingford, followed by a homeward journey around the rest of the globe.

Rumor says that "Wolfert's Roost," an estate of thirty-six acres at Albany, N. Y., may be sold to a representative of actors who wish to make it a home for actors. J. K. Emmet built the present house, which afterward was owned by the late David B. Hill.

Helen Robitscher, of the Shubert press office, will be married on June 27 to Charles Monash, the ceremony to be performed at the Hotel Majestic. Miss Robitscher is the daughter of Mrs. Blanca Robitscher.

Rex, the bull terrier in the original cast of Everywoman, will play in Arthur Collins's English production.

Jeffrey Farnol, having completed the writing of "The Amateur Gentleman," now appearing serially in *McClure's Magazine*, previous to book publication by Little, Brown and Company early in 1913, is sailing for America to arrange for the dramatization of his successful novel, "The Broad Highway."

Frank W. Healy, who divided the past season as business representative for W. H. Leahy, manager of Tetrazzini and in handling Madame Sherry in territory leased to him, left Tuesday for San Francisco, having been chosen by the Musical Association to manage the Symphony Orchestra. Henry Hadley is the conductor, and concerts are given in the Cort Theatre.

The testimonial performance for Ren Shields, the song writer, arranged by Cohan and Harris, at the Grand Opera House on June 2, brought out a splendid bill and a large audience. Two thousand five hundred dollars was cleared.

Photo by Republic Film Co.

THE STAGE CHILDREN'S OUTING

Taken in Front of THE MIRROR Office, May 25, 1912

A. H. Woods has secured the stage rights for Montague Glass's "Potash and Perlmutter" stories. Two prominent comedians are being considered to play the amusing cloakmakers.

Diamond and Nelson, Bonita and Lew Hearn, and Harry Fox and the Millership Sisters are to appear next season under A. H. Woods's management.

James K. Hackett has purchased Booth Tarkington's latest play, The Man on Horseback, for production in San Francisco next month.

Beatrice Barry, who contributes a chapter from her autobiography to THE MIRROR this week, inherits histrionic ambitions from her father. He ran away from his English home when only sixteen years old to pursue a stage career. He was for many years associated with Dominick Murray, with whom he starred jointly in plays that Mr. Barry wrote. At the time of his death, which occurred in Columbus, O., he was under the management of Arden Smith, father of Edwin Arden. He died when Miss Barry was a year old.

F. R. Benson, director of the Shakespeare Players, of Stratford-on-Avon, may go to California in 1915 to arrange a pageant of Pacific Coast history for the Panama-Pacific International Exposition.

Nella Webb was an attractive feature at the Oxford Music Hall, London, week of May 27.

Mr. and Mrs. Edwin Mordant (Grace Atwell) are visiting relatives in Boston for a few weeks while Mr. Mordant is completing the writing of a play.

John Pollock, press representative of the Central Vaudeville Promotion Company, denies last week's report that Werba and Luescher had secured an option on the new Palace Theatre now building in this city. Louis F. Werba made a bid for the Palace, but no action was taken on his offer.

Joseph M. Gaites contemplates a revival of The Serenade, and F. C. Whitney a reproduction of Rob Roy for next season.

A new department in connection with the Aborn English Grand Opera companies this year is one with Morton Adkins at its head as instructor in English diction. The Aborn singers, from utility members to chief artists, come under Mr. Adkins's tuition for better rendering of opera in English, a branch of vocal culture in which he demonstrated his ability as a member of the faculty of Syracuse University.

Julian Eltinge is expending $20,000 for new gowns to be worn in The Fascinating Widow next season, opening in Atlantic City Aug. 26. Atlantic City is where the Eltinge offering was originally presented on Nov. 14, 1910.

Edw. F. Macklyn is successful in the West playing the son in the dramatic playlet His Father's Son, presented by Walter H. Browne.

New York seems to be well supplied with juvenile leading ladies. No fewer than 306 diminutive actresses have applied to A. H. Woods for the part of Virgie in The Littlest Rebel. Juliet Shelby will play the part with William Farnum, and Boots Wurster with Dustin Farnum.

George M. Cohan has sent to A. H. Woods a check for the first seat at the opening of the Julian Eltinge Theatre.

"THE MELODY OF LOVE."

In the middle of a rapid-fire programme which constituted the final bill of the season at the Bronx last week came The Melody of Love, a farce by Edgar Allen Woolf. The title, drawn from Gypsy Love, indicates both the music which recurs from time to time and the element that incites the plot. Having become infatuated with a master of the violin, a foolish wife invited him to call during her husband's absence. Upon the return of the suspicious husband, the wife converted the musician into a butler—and a very awkward one at that. The long-suffering wife of the violinist pursues him into the apartment, where she meets the other husband, who has paid her rather more than conventional politeness recently. After numerous complications the lapses of all four become known, and the couples forgive their matrimonial partners.

The sketch has no further motive than to amuse, and as such it proved successful. The quartet of actors played it at top speed, which is nowadays considered essential in vaudeville, and broadened the action considerably more than delicate tastes would demand. Nevertheless, its liveliness provoked much applause from a not too critical audience, for the plot is really serviceable, the incidents are easily handled, and the dialogue is bright. All of the actors played in broadest style. Lee Kohlmar, as the husband, and Mabel Frenyear, as the wife, were featured. Their surety was ably backed by the musician, a sort of Leo Ditrichstein person. The musician's wife was shrilly, but adequately performed.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—A genuine old-fashioned melodrama, The Fatal Card, by C. Haddon Chambers and B. C. Stephenson, held the boards last week, and held them tight. It was rather pleasant to see the ancient types and the theatrical strings which we sometimes think we have outgrown. Several of the cast caught the real spirit and breadth of the action, notably Priscilla Knowles in a dignified impersonation of Margaret Marrable, Theodore Friebus as the genteel Gerald Austen, Julian Noa as the villainous Jim Dixon, Robert Vaughn as the good-humored Harry Burgess, and particularly Angela McCauil as the vivacious Cecile Austen. The remainder of the cast, which was usually competent, included James J. Ryan, William H. Evarts, Jack Bennett, Louis Wolford, Perry S. Whitham, John Belmore, Glynn Anders, Percy Thornton, J. E. McElroy, Jerry Kellar, Y. C. Alley, Marie Curtis, Kate Blancke, Helen Wilton. This week, The Typhoon. Next week the Academy of Music Stock company moves to Fox's Theatre in The Fortune Hunter.

MANHATTAN OPERA HOUSE.—The Blaney Stock company offered a capital presentation of The Wolf. Conrad Cantzen was especially engaged for his original role of Baptiste. Clifford Bruce and Marie Grayber shared honors in the leads, while the others were William Riley Hatch, Bernard McOwen, and Joseph Byron Totten. The Lion and the Mouse is the bill this week.

METROPOLIS.—Cecil Spooner and her stock company revived Sapho last week, with Miss Spooner in the name part and Frank Patton as Jean Gaussin. Their work was highly commendable, as was that of all the cast, which included Frederic Clayton, Howard Lang, Philip Leigh, Hal Clarendon, James J. Flanagan, Kenneth Clarendon, Albert Gardner, William Marston, Ricca Scott, Retta Villers, Violet Holliday, Loretta King, Florence Moore, Edith Elges, and Lillian Warren. This week, Dora Thorne. Next week, The Price She Paid, by Cecil Spooner.

PROSPECT.—The stock company gave a creditable performance of The Thief, Paul McAllister, Henry Crosby, Cecil Owen, Harmon MacGregor, Elbert Benson, Irene Timmons, and Margaret Lee forming the capable cast. Vaudeville turns were introduced between the acts by the Baldwins, Maxwell and Sperry, Richards and Grover, and Delord, Blondell and Tucker. East Lynne this week.

WEST END.—The Blue Mouse was resurrected last week by the Corse Payton Stock company. Eda Von Luke did excellent work in the title-role, while Grace Fox, Thurston Hall, and William Holden helped to make the performance a success. This week, The Lily.

INCIDENT OF THE BLACK KITTEN

Grace Kimball and Irene Claire presenting Capt. Rostron of the Carpathia with a Mascot

INJUNCTION AGAINST CLEVELAND.

Justice Erlanger, of the New York Supreme Court, has granted an injunction to the Prudential Vaudeville Exchange against William S. Cleveland to prevent him from conducting a vaudeville exchange in New York, New Jersey, and Pennsylvania for another year. The decision recites the fact that Cleveland was formerly owner of the Prudential Exchange, and on April 25, 1911, sold his business to the petitioners, or present owners of the exchange. The decision continues that he signed a bill of sale, which, by its terms, precluded him from engaging himself either directly or indirectly in a business of similar nature in the States of New York, New Jersey, and Pennsylvania for a term of two years and in the State of Massachusetts for a term of one year. The Prudential Exchange alleged that Cleveland was engaged in a similar business in the same building tenanted by themselves, the petitioners, and they asked for an injunction restraining him from continuing to do the things alleged in the moving papers. Justice Erlanger ruled that Cleveland had been guilty of deliberately disregarding the terms of the contract. The motion for injunction was granted, with $10 costs.

NEW PLAY FOR ROBERT HILLIARD.

Klaw and Erlanger have renewed their contract with Robert Hilliard, by which he will continue to star under their management for a term of years. Mr. Hilliard has retired to his country home until he is called to rehearse for The Argyll Case, a detective story, for which the famous sleuth, William J. Burns, has furnished the plot. The dramatization was made by Harriet Ford and Harvey J. O'Higgins. Klaw and Erlanger believe The Argyll Case to be a drama which will take its place beside the best of Conan Doyle's detective stories. It is full of thrills and abounds in contemporaneous human interest.

"BY THE KING'S COMMAND."

A special "Royal Command" performance will be given at Buckingham Palace on July 1, when vaudeville artists from all over the earth will appear for the edification of King George V., who has displayed of late a decided partiality toward "the varieties." Walter Kelly (the Virginia judge), now in England, has been chosen by the programme committee to represent the United States. Cecilia Loftus, also being "commanded," abbreviated her tour of this country and sailed for England last Saturday. She will Summer at her home near London, returning to America next season. Others "commanded" to appear before His Majesty are Paul Cinquevalli, Harry Lauder, Wilkie Bard, Vesta Tilley, Pavlowa, Clarice Mayne, Harry Tate, Charles Aldrich, Ada Crispi, and Fred Farren.

FEDERATION WANTS PLAYS.

The first play to be produced under the auspices of the National Federation of Theatre Clubs will be given on October 6. The Board of Directors at a meeting last week selected this date and a reading committee to select a suitable play. This committee consists of Mary Shaw, William Harris, Jr., Philip R. Dillon, Mrs. Belle De Rivera, Augusta R. Kidder, Mrs. James Madison Bass, President Sydney Rosenfeld, and Mrs. Dore Lyon, recording secretary, the last two as ex-officio members.

Rules governing the submitting of manuscripts are as follows:

1. Manuscripts will be received from members of the Federation only. Application for membership with dues for one year ($2) enclosed may be sent to the historian, Mrs. Gerard Bancker, in care of the Federation office, 1402 Broadway, to whom all manuscripts should be addressed.

2. All manuscripts must be submitted anonymously. In place of the author's name, a motto should appear. This motto, together with the full title of the play, must be inscribed upon an envelope in which shall be enclosed the name and address of the author or proprietor (or both). This envelope must accompany the manuscript and be sealed. It will not be opened until a decision has been rendered on the play. After the acceptance of a play the author's name shall be made public by the Federation, unless otherwise instructed.

3. No manuscript will be received unless the author retains in his possession a copy of the same, and this Federation will not be responsible for loss of any manuscript beyond the value of the actual material, hereby estimated at five dollars ($5).

The persons submitting manuscripts must also sign an agreement to pay the Federation, in case the play is used on the professional stage, 10 per cent. of all royalties, the usual fee for play agents. The National Federation of Theatre Clubs states in its declaration of principles that, while disavowing any intention of undertaking a radical reform of the stage, it proposes as its mission to contrive ways and means to aid in producing plays which appeal to the judgment of intelligent people, to afford authors and actors enlarged opportunities for coming before the public, to bring worthy works to the notice of producing managers through trial performances instead of manuscripts, and to give its lay members the advantage of witnessing the performance of such plays under special privileges.

A further announcement of the Federation gives dates for later productions as Dec. 1, Feb. 2 and April 6. Special prices will probably be arranged, the management hoping to give the best seats for a dollar. Meetings of the Federation will be held every third Thursday, in the afternoon, on alternate months, beginning Aug. 15, and on every third Sunday, in the evening, on alternate months, beginning Sept. 15. Meetings will be held in theatres and, in addition to routine business, there will be entertainment by artists in the Federation. At fixed intervals there will be special reading rehearsals of the plays selected for public performance.

BROADHURST GUESSES AT HIS ROYALTIES.

When questioned as to the figures of his royalties in a suit brought to trial on June 6 in New York, George H. Broadhurst said that he could not give exact figures because he never kept accounts. He said he had no books, no office, no secretary, and did not know how much money was paid in to him. William Harcourt King, an actor, brought suit against the playwright, alleging that part of the royalties from The Man of the Hour were due him. He said that he was instrumental in placing the play with William A. Brady and Joseph R. Grismer. Peter J. Everett, acting as referee in the suit, filed his report without being able to tell anything about the amount of the royalties. John H. Hazelton, counsel for King, pressed Broadhurst to tell how much he had received from The Man of the Hour. The playwright answered that he could merely guess. He would not place the figures below $200,000, but he was sure they would not exceed $250,000. He said on examination:

"My business is absolutely a money business. I never do business probably with more than two persons at a time. I get my statements, I collect my royalties, I deposit the royalties in my bank with any money that I have; I know that I have got what is coming to me, and there is no necessity for keeping books."

PERSONAL

WILKES.—Mrs. Allene Tupper Wilkes, who contributes an article on "The Repertoire Idea," has had an opportunity to study this phase of the theatre while visiting her sister, Katherine Boyce, who was a member of F. R. Benson's company in England. At that time also Mrs. Wilkes familiarized herself with the workings of Granville Barker's experiment in repertoire at the Court Theatre. Since her return to New York, Mrs. Wilkes has staged a great many plays in behalf of social settlement workers.

MURDOCK.—One of the youngest leading women on the stage to-day is Ann Murdock, who has just closed a season of sixty-one weeks with Excuse Me. She will go to Bath, N. H., for the Summer, returning in the Fall to Henry W. Savage's management. During the past season, while touring the Pacific Coast with his No. 1 company of Excuse Me, she became so popular with the public that she was featured in the advertising. This, too, in spite of the fact that she has been on the stage only three years. She appeared first with Robert Edeson in The Offenders. When she was chosen to play the lead in The Call of the North she was advertised as the seventeen-year-old leading woman. With Edeson she appeared in The Noble Spaniard, one of the many plays that had short breath. The next season she was with Marie Doro in Electricity, and when that closed she joined the original company of Excuse Me in January, 1911.

CROSMAN.—Space is lacking to give either an adequate list of the plays in which Henrietta Crosman has appeared or a proper appreciation of her ability. Suffice it to say that she was born at Wheeling, W. Va., Sept. 2, 1865, the daughter of Major and Mrs. G. H. Crosman. She made her first appearance on the stage in 1883 at the Windsor Theatre, New York, as Lily in The White Slave. After various engagements, she joined the Lyceum Stock company, under Daniel Frohman. Subsequently she was under the management of Charles Frohman for several years. In 1897 she married Maurice Campbell. Since she became a star in 1900 she has done more notable work, winning

ANN MURDOCK

fame especially for her Nell Gwynne in Mistress Nell and Rosalind in As You Like It. Three years ago she declared that she was looking for a suffrage play, but to all appearances she has not found it. Her many admirers do not doubt that she could make even a suffragette attractive. Her spontaneity alone has carried her recent vehicles to success, notably Sham and The Real Thing. Miss Crosman said a few years ago: "I have always considered that my province in the theatre is one of uplift." So hurry up, playwrights, or equal suffrage will be here before Miss Crosman has a chance to uplift us. The picture on THE MIRROR'S cover shows Miss Crosman looking for that play in the Sierra Nevada Mountains.

SOTHERN FAILS IN USHER ROLE.

The ushers at the Colonial Theatre, Cleveland, struck just before a matinee of E. H. Sothern and Julia Marlowe in As You Like It on June 1. The head usher had been dismissed and the others walked out in sympathy. House Manager Robert McLaughlin called upon his office staff to jump in and do the ushering. Somehow news of the strike got behind the scenes and Mr. Sothern came around to the front to ask about it.

Crowds were coming in, so the actor promptly volunteered his services as an usher. His offer being accepted at once, he gallantly reached for seat checks and escorted sundry patrons to various chairs. Pretty soon, however, the eminent player found that an actor is not necessarily an usher. He had gotten the people all mixed up; everybody in his section had to rise and hunt other sittings, and some might have gotten angry and said things.

But a bright eye recognized that the inexpert usher was actually Mr. Sothern himself, a hearty laugh was enjoyed at his expense, and he hastened away to the regions of make-believe, convinced that he was not born to be an usher.

"O, PROMISE ME" BY LONG-DISTANCE.

Henry Clay Barnabee and Tom Karl, unable through advancing years to attend the twenty-second anniversary of Robin Hood's first performance, commemorated on June 10 at the New Amsterdam, were present in spirit, at any rate, and were brought very nigh when Florence Wickham sang "O, Promise Me" over the long-distance telephone that they might hear it in far-away Rochester. Mr. Barnabee was the original Sheriff and Edwin Hoff the first Robin Hood, but Tom Karl sang the later role at the second performance of the opera given by the renowned Bostonians in 1890.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

CHRYSTAL HERNE

June 12.

C. LESLIE ALLEN, father of Viola Allen.

IRENE FRANKLIN, inimitable vaudeville performer.

FRANK LOSEE, notable character actor.

ARTHUR ROW, who has just closed a successful tour with Katherine Grey in vaudeville.

JULIA NEILSON, co-star with her husband, Fred Terry, and equally successful.

RAMSEY WALLACE, who usually summers in one of the Poli Stock companies.

GEORGE LOANE TUCKER, with Ready Money, still successfully circulating in Chicago.

LILLIAN WALDEGRAVE, English actress, who appeared in the London production of Baby Mine.

MRS. SARA RALEIGH, Kut-al-Kulub in the London production of Kismet.

BRANDON EVANS, now with the Opera House Stock at Paterson, N. J.

June 13.

WILLIAM BUTLER YEATS, distinguished Irish dramatist.

ETHEL HAYDON, popular London pantomime and music hall artist.

W. LOUIS BRADFIELD, who toured in the English production of Peggy, playing Auberon Blow.

June 14.

CECIL G. CALVERT, who played in London with Anna Pavlova

VICTOR JOHNS, well remembered for his work with the New Theatre company.

NETTIE BLACK, seen lately in The Lottery Man.

June 15.

WILLIAM NORRIS, last year in Madame Sherry and When Sweet Sixteen.

HUGH DE SELINCOURT, dramatic critic of the London *Star*, journalist, and novelist.

FLORENCE LESTER, pleasantly recalled for her work with Chauncey Olcott.

ALEXANDER F. FRANK, seen here in The Speckled Band.

ERNEST STALLARD, this season with Ethel Barrymore in Cousin Kate and Mrs. Fiske in Lady Patricia.

DAVID ABRAMS, impersonator of animal parts.

BURR CARRUTH, lately seen with Dustin Farnum, and in vaudeville in That Annie Laurie Song.

GUY COOMBS, stock favorite in Chicago and Milwaukee.

MARLON HAMILTON, recalled for his work in support of Maxine Elliott.

E. MARTIN WOODWORTH, seen with Vaughan Glaser.

June 16.

RALPH KELLARD, now appearing with his own stock company in Syracuse, N. Y.

CHRYSTAL HERNE, last season with John Mason in As a Man Thinks.

KITTY LOFTUS, who appeared here in 1899; now touring the English provinces.

HARRY FAIRLEIGH, lately seen in The Chocolate Soldier.

MARY AGNES DOYLE, who was a member of the New Theatre company.

FLORA FINCH, with the Vitagraph Motion Pictures.

GRACE WALTON, seen in The Girl in the Taxi.

VERA MICHELENA, under contract with Joe Weber.

OLIVE WYNDHAM, who appeared last season as Rose in the revival of Oliver Twist.

June 17.

CHARLES FROHMAN, manager of many well-known stars, plays, and theatres.

GEORGE GIDDENS, appeared for two seasons as Sir Peter Antrobus in Pomander Walk.

REGINALD BARLOW, who appeared with the Anson-Gillmore Stock company last year.

SHELLEY HULL, seen at the Empire with Mrs. Fiske in Lady Patricia.

WILLETTE KERSHAW, successful in The Country Boy and last seen in New York with Frank McIntyre in Snobs.

CARLYLE MOORE, presenting dramatic sketches in vaudeville.

JANE OAKER, who appeared in the second company of Everywoman.

ROBERT MCWADE, JR., last seen here in The Greyhound.

LILLIAN SINNOTT, who so successfully portrayed Zoe in Baby Mine.

WILLIAM NORRIS

June 18.

EDMUND BREESE, last seen here in The Right to Be Happy.

BERNHARDT NIEMEYER, recently with The Wild Goose.

JAMES MACKEY GLOVER, musical conductor, composer, and critic.

THAIS LAWTON, seen with John Drew in A Single Man.

GUSTAVE GUICHES, French author and novelist; is a Chevalier of the Legion of Honor.

EMANUEL REICHER, a tower of strength upon the German stage.

HENRIETTA LEE, who has had a long engagement with The Girl of My Dreams.

RUBY BRIDGES, lately with Wilton Lackaye.

MAURICE ORDONNEAU, French dramatic author and librettist.

ANIMALS IN TRUNKS.

Novel Method of Transporting Animal Acts, Introduced by a Trunk Maker.

The many people who have experienced difficulty in protecting ordinary baggage will appreciate the troubles of artists in transporting animals. Most of us have had a vague idea that these performing, real live animals traveled in special cars or something of the kind. As a matter of fact they are often shipped in trunks. The idea came from a manufacturer, William Bal, Inc., who discovered that he had trunks strong enough to stand against even animal claws. Now practically every exhibitor of performing beasts from polar bears down to monkeys moves them from place to place in trunks made for the purpose.

A curious person who investigated the question the other day discovered that the strangest part of the process was that the trunks were merely ordinary fibre trunks with bars put in one side and the bottom galvanized. With this simple transposition the animals have been shipped around the world without difficulty. Of course, it is something of a testimonial to the strength of the fibroid sides and steel frame construction. One of the trunks used for leopards was found to be an exact duplicate, save for the bars and sanitary bottom, of a regular model in which many theatrical people move their belongings about. Necessarily, those for polar bears and other large animals have to be large trunks, but the construction is very similar.

The list of performing animals sent about in Bal trunks includes the following: Alber's polar bears, Lukens's lions and bears, Vallecita's leopards, Bostock's chimpanzees, Maude Roches's monkey music hall, Stella Morrisini's dogs and monkeys, Al. Raynor's bulldogs, Madame Emmy's dogs, Fitz-Jeff, the boxing kangaroo; Batty's bears, Apdale's bears, Blake's dog and monkey circus, and Spillman's dogs.

HUGH FORD ON THE MOVE.

Hugh Ford, stage director for Liebler and Company, having just returned from a business trip to Europe, is spending his two weeks' vacation in traveling to California and back. He and Mrs. Ford, whose stage name was Jessie Izette, started last Thursday to visit the scene of their former histrionic triumphs, but they will be back in New York about June 20. Mr. Ford will be busy during the rest of the Summer preparing for the production of A Daughter of Heaven.

He returned last week from Europe, where he and Edward Morange, scenic artist, and George C. Tyler held conferences with Pierre Loti, co-author of the play. They were the first Americans to cross the threshhold of Loti's home, which is filled with Oriental curios. They also visited Mlle. Gautier, the other author, who has been gathering Chinese music for the production. The entr'acte music, to be written by a well-known musician, will embody motifs founded on both ancient and modern music. Mr. Ford also visited Robert Hichens and Mary Anderson. Mr. Morange and Mr. Tyler will return to this country later.

FIRST SHUBERT PLAY FOR NEXT SEASON.

An Edgar James comedy drama in four acts, The Master of the House, will be produced by the Shuberts about Aug. 10. It will be their first dramatic production of the new season, and will be given at Maxine Elliott's Theatre. The cast is to include Florence Reed, Helen Reimer, Grace Reals, Mary Servoss, Eva Randolph, Ella Rock, Malcolm Williams, Forrest Robinson, Ralph Morgan, Pedro de Cordoba, Frederick Esmelton, and Lawrence Eyre.

BELASCO'S VAUDEVILLE ADVANCE AGENTS

David Belasco is showing vaudeville another novelty. He has selected two of his most capable men to precede his vaudeville productions, sending them first to San Francisco. He concluded that even with the thorough system of vaudeville, particularly on the Orpheum Circuit, a new man each week cannot familiarize himself with Madame Butterfly and The Drums of Oude in time to give out reliable and intelligent information.

FRED G. AND GERTRUDE NELSON ANDREWS AT THEIR SUMMER HOME ON CASSADAGA LAKE, CHAUTAUQUA COUNTY, N. Y.

WINDY CITY WAR ON SCALPERS.

Chicago City Council Passes Ordinances to Abate Common Nuisances

CHICAGO (*Special*).—Scalping in theatre and other tickets is to be combatted by two new laws passed by the City Council on June 3, and which are unique in that they are drawn up to embody the ideas of managers of Chicago's theatres on the subject of this offensive traffic. The more important ordinance is aimed at the scalper who does an office business, usually in collusion with the managers of attractions whose tickets are offered for sale at advanced prices. To reach the root of the evil, the first of the two ordinances is a readjustment of the agreement between the municipality issuing an amusement license and the manager applying for it. The complete text of this ordinance follows:

Section 108a.—Provided, that the license, if granted, is accepted by the licensee or licensees upon the express condition that he or they will neither give, grant, nor permit to be given or granted to any person or persons any options upon seats or tickets in said theatre, baseball park, or other place of amusement, or sell to any person or persons any such seats for the purpose of speculating in such seats or tickets, or accept the return of unsold tickets, that he or they will not charge or permit to be charged, directly or indirectly, by any agent or person in his or their employ, for any ticket or tickets, any sum over and above the sum printed on the face of such ticket or tickets, and that all seats shall be sold and disposed of to the public applying therefor, at the box-office of the theatre, baseball park, or other place of amusement, selling said tickets, and that the license granted hereunder, shall be null and void and may be revoked by the mayor upon the failure or refusal of the applicant to comply with any of the foregoing conditions.

To curb the curb scalper the second ordinance prohibits any persons obstructing sidewalks or streets near theatres or other places of amusement, and forbids offering for sale of tickets held by persons on the streets. This seems to be broad enough in scope to enable a policeman to recognize a violation when he observes it. BAKER.

NEW VAUDEVILLE PRODUCTION.

Beatrice Morgan and John Connery, star and leading man at Keith's Harlem Opera House Stock company, closed Saturday night after a solid year of success under management of U. Grant Blackford. After a much needed rest Miss Morgan, Mr. Connery, and Richard Warner, director of the stock company, will be seen in vaudeville in Love in the Suburbs, a comedy playlet written for them by Charles Dickson.

SUITS AGAINST PANTAGES.

SPOKANE, WASH. (*Special*).—Alexander Pantages, the theatrical magnate and majority owner in the Pantages' circuit, has been made defendant in a suit brought by the Exchange National Bank of Spokane, in which it seeks to recover $2,500 on a promissory note. The loan is alleged to have been made to E. Clarke Walker, manager of the Pantages Amusement Company, on the solicitation of Pantages. Subsequently the Pantages Amusement Company was absorbed by the Pantages Theatre Company. The complaint declares that Pantages assured the bank that, if the note were extended, he would see that the security remained good. It is also declared that suits in Seattle against the Pantages Amusement Company on notes aggregating $10,000 were filed by Mrs. Lois A. Pantages. The bank alleges that the Pantages Amusement Company has no property with which to satisfy the note.

W. S. MCCRAE.

SUMMER AT THE LAKE SIDE.

CHICAGO (*Special*).—Ravinia Park, north of the city, will be open again this Summer. The Minneapolis Symphony Orchestra will be the first musical organisation to play there this season, opening on June 29. There may be a dancer on the opening programme, as it is said that Bessie Clayton, Ruth St. Denis and Lydia Loupoukouwa are being considered to appear with the orchestra. The Theodore Thomas Orchestra, of Chicago, will begin an engagement of six weeks on July 12, when Frederick Stock, the regular conductor, will direct the opening programme. During the remainder of this engagement the baton will be wielded by Chevalier Emanuel. Grand opera will be sung by a company to include Jane Abercrombie, Edna Darch, Frances Ingram, Louis Kreidler, and Herbert L. Waterous.

BAKER.

HAMMERSTEIN'S ROOF OPENS.

William Hammerstein reopened his roof-garden atop the Victoria and Republic theatres on June 3, with every prospect of another successful season. The chief innovation was a pond of real ice where the old "farm" used to be. On this surface, beautifully illumined by soft lights, Eddie Bassett, Grace Helane and others showed fancy skating. In the vaudeville bill were La Jolie Deodima, Weston, Fields and Carroll, Fanny Brice, Pederson Brothers, Bellecliaire and Herman, Ben Welch, Bedini and Arthur, Belle Blanche, Charles Ahern Troupe, Trovato, and the Asahi Troupe. Creatore's Band and the Trinidad String Orchestra supplied the music.

KLAW AND ERLANGER TAKING ON WEIGHT.

Frank McIntyre, after starring for several seasons under management of the late Henry B. Harris, has signed a contract with Klaw and Erlanger. He will be the main support next season of a new musical comedy to be given at the Knickerbocker. It is as yet unnamed. It is founded on The Primrose Villa, a farce by Georges Herr and Marcel Guillemand, which ran for more than a year in Paris. C. M. S. McClellan and Ivan Caryll, who turned a trick with The Pink Lady from Le Satyre, a farce by the same authors, are again in charge.

Klaw and Erlanger will also produce The Little Cafe, one of the five Parisian successes this year. Charles Frohman plucked the other four. He will produce them in America next season as The Spy, Primrose, The Attack, and The Heart Decides.

BON VOYAGE TO THE HERO CAPTAIN.

"We sail the ocean blue,
And our saucy ship's a beauty."

It was the sailing of the *Carpathia* with Captain Arthur Henry Rostron on deck. There was a regular Pinafore chorus to see him off. That was only natural, for hadn't the captain appeared at the Winter Garden one night in a box, and aren't show girls susceptible to hero worship? Grace Kimball and Irene Claire presented a black kitten for mascot. The gallant captain responded—no, not with a speech, but with a kiss. He kissed them separately and invividually, so he did.

"For he himself hath said it,
And it's greatly to his credit,
For he is an Englishman."

CHANGES IN "BUNTY" CAST.

With the approach of warm weather the cast of Bunty Pulls the Strings has been changed, somewhat. The management announce that some of the players needed vacations after their more than three hundred performances. Molly Pearson, Amy Singleton, and George Ingleton, of the original cast, are still playing. They are supported by the following, some of whom were drafted from the Chicago company: Beatrice Allen, Kate Lane, Norman Blume, Eugenie Magnus, Stanley Harrison, James Finlayson, and Leonard Booker. The original cast included Edmond Beresford, Jean Cadell, Campbell Gullan, Sanderson Moffat, Margaret Nybloe, Marjory Davidson, and Will Jaxone

A HOT WEATHER CONTRACT.

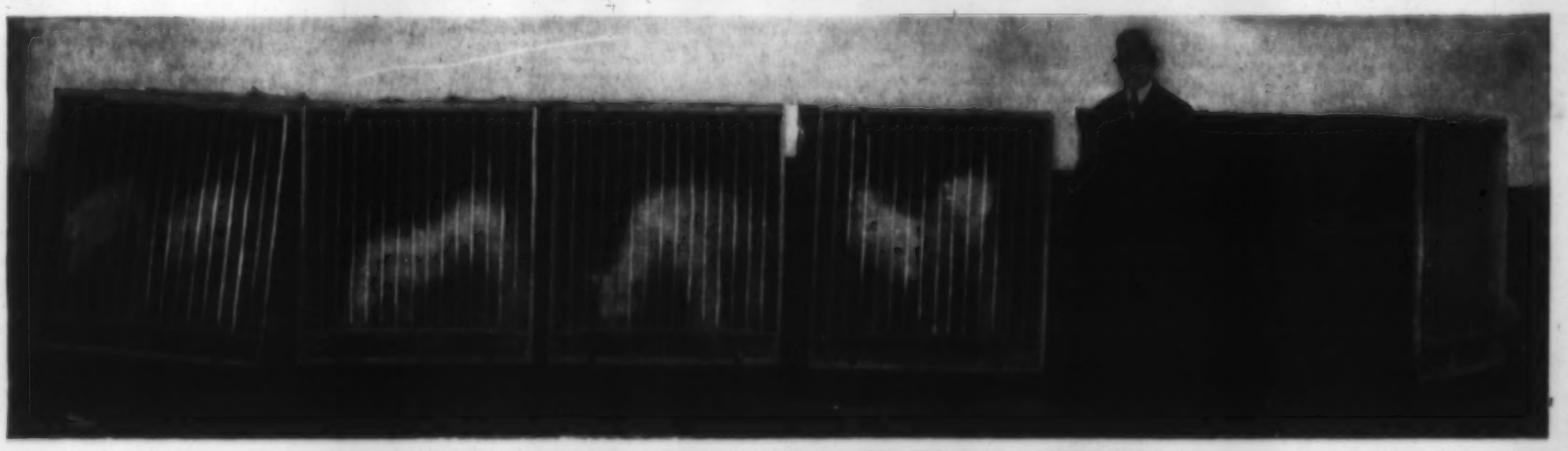
Werba and Luescher, presenting The Rose Maid, have made a unique contract for the Globe Theatre, agreeing to keep the attraction there this Summer as long as the house can be kept at 70 degrees Fahrenheit. They made the contract with a representative of C. B. Dillingham, figuring that the operetta was good for a run through the hot weather. It ought to be easy for Dillingham, for the roof was slid back Monday night to mark the opening of the open season. Ushers appeared in Summer uniforms, and seats were covered with crash, decorated with a rose design in honor of The Rose Maid.

"THE HERFORDS."

The Herfords, the latest play from the pen of Rachel Crothers, who wrote The Three of Us and A Man's World, is to be produced by the Liebler Company at the Hudson Theatre, New York, on Labor Day, Sept. 2. The Herfords was given a try-out season on the road this Spring. It is a present-day story of the conflict between a woman's career and her duty toward her child, and culminates in a strong scene between mother and daughter.

JAMES MADISON RETURNS TO TOWN.

After a successful forty weeks' season with his Empire circuit show, The Girls from Reno, James Madison, author, publisher and impresario, has returned to his New York offices in the Putnam Building. During the Summer Mr. Madison will write an entirely new book for next season's production of The Girls from Reno, and also a few novelty acts for some of vaudeville's headliners.



ALBER'S POLAR BEARS EN ROUTE IN BAL TRUNKS.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and classified advertisements will be furnished on request.

The Editor's Letter Box

KITTY CLIVE, the English comedienne, once took the liberty of burlesquing a London lawyer while she was playing Portia in the court scene of The Merchant of Venice. She was born in 1711 and died in 1785, and became one of the most popular actresses in London in such roles as Nell in The Devil to Pay. Among her friends were David Garrick, Horace Walpole, and Samuel Johnson. Her ambition is said to have been to win fame as a tragedy queen.

H.—The White Sister company has closed for the season.

E. F.—Evelyn Vaughan, who has appeared over 800 times at the Alcazar Theatre in San Francisco, has had other stock experience. During 1907 she played with Ralph Stuart through the South, the plays including The Spoilers, which was produced by them in Baltimore. Miss Vaughan replaced Florence Rockwell in The Mills of the Gods, and took part in two melodramas. At the Rainbow's End and By Right of Sword, at the Yorkville Theatre and the Metropolis Theatre, New York, respectively. We should be glad to publish Miss Vaughan's picture, if it is submitted.

A. B.—Cora Tanner is still living.

Mrs. J. A. W. S.—Alice Fleming opened her first engagement with the Crescent Stock company in Brooklyn by appearing in In the Bishop's Carriage on Feb. 8, 1909. From 1908 until 1910, also, she was a valued member of the Poli Stock company in Bridgeport, Conn., appearing in all sorts of plays from Graustark to Mrs. Dane's Defense. Most of her training has been acquired in stock.

M. K.—The latest picture of Robert Dempster which THE MIRROR has published appeared in the issue of Jan. 29, 1910. He was then in The King of Cadonia.

W. D.—The Crescent Stock company, Brooklyn, opened on Sept. 2, 1911, with Wildfire. The following bills in the order of their presentation were: Sept. 11, Girl with the Green Eyes; Sept. 18, Alias Jimmy Valentine; Sept. 25, Lottery Man; Oct. 2, Man of the Hour; Oct. 9, Harvest Moon; Oct. 16, Mary Jane's Pa; Oct. 23, Fourth Estate; Oct. 30, Just Out of College; Nov. 6, Girls.

J. H. C.—A complete biography of Mary Shaw and E. H. Sothern can hardly be attempted in the limits of this column, but the following facts will interest you:

Mary Shaw, born in Boston, made her debut in 1878 at the Boston Museum. Her first New York appearance was at Haverly's Theatre, 1881, in The School for Scandal, as Lady Sneerwell. After four years with Modjeska and a year with Julia Marlowe, in 1890 she began a series of plays including Mary Lincoln, M.D., Ye Earlie Trouble, The Squirrel Inn, Shadows, As You Like It, The Fool's Revenge, Pudd'nhead Wilson, and The Capitol. After engagements with Mrs. Fiske, Joseph Jefferson, and Edmund Collier, she appeared in The Sorrows of Satan and Ben-Hur. Then came her most notable roles, Hedda Gabler in 1904 and Mrs. Warren's Profession in 1905. Other plays in her repertoire are The Preacher, Rights of the Soul, The Silent System, The Love that Binds, and Alice-Sit-by-the-Fire.

Miss Shaw is actively interested in many women's clubs for progressive thinking along political, literary, sociological and dramatic lines.

E. H. Sothern, son of E. A. Sothern, was born in New Orleans on Dec. 6, 1859, but was educated in England. On Sept. 8, 1879, he made his professional debut at the Park Theatre, New York, in Brother Sam, with his father. After an engagement at the Boston Museum and with John E. McCullough, he went to England in 1881, where he was for two years under the management of Charles Wyndham and others. Back in New York, he became leading man at the Lyceum Stock, in 1885, remaining until 1898, the later years as a visiting star. Some of the better known plays of this period are One of Our Girls, A Scrap of Paper, Masks and Faces, The Love Chase, Lettarblair, Sheridan, The Prisoner of Zenda, An Enemy to the King, and The Lady of Lyons. After the Lyceum closed he starred in such plays as The King's Musketeers (1899), The Sunken Bell (1900), Richard Lovelace (1901), and If I Were King (1901). Since 1904 he has been associated with Julia Marlowe, except from 1907 till 1910. Other well-known plays in his repertoire, besides the Shakespearean comedies and tragedies on which his fame now rests, include Jeanne D'Arc (1905), When Knighthood Was in Flower (1907), The Fool Hath Said (1907), and Our American Cousin (1907).

Should these items not be sufficient, we shall be glad to put further records before you if you will call at THE MIRROR office.

"THE MIRROR" WANTS ADVICE.

THE MIRROR has received three letters expressing regret that the page for a short time devoted to theatrical fashions, under the title "Silk, Satin, Calico, Rags," has been discontinued. One letter was anonymous, the second is signed by Mrs. Clifford C. Howe, of Bridgewater, Mass., and the third by C. W. Vose, of Chatham, Mass. Without entering into a discussion of the causes that led to dropping, perhaps only temporarily, the feature referred to, it will be interesting and no doubt profitable if other readers, ladies preferred, will write to the editor giving their views on this matter. THE MIRROR is published primarily for the public, both professional and non-professional, within the field in which it has gained some distinction, and it is only by consulting the wishes of this public that it can hope to retain and increase its popularity. Let us hear, therefore, from all who care to write on the subject of "Silk, Satin, Calico, Rags," or of a similar page or department, as a desirable or undesirable feature of THE MIRROR.

One of the writers mentioned above ventures the opinion that "THE MIRROR has lost much of its snap and brightness," and this leads to another request. What do other readers think of THE MIRROR? What features of the paper do they like best? What features, if any, would they like to see changed or discontinued or added or enlarged? Frankness and sincerity are requested in any suggestions or comments that may be offered, to the end that THE MIRROR may profit from the kindly counsel of its friends.

THE ACTORS' FUND HOME.

A correspondent has made inquiry about conditions at the Actors' Fund Home, at West New Brighton, Staten Island, N. Y. He says:

"In THE MIRROR of April 30, 1910, I read the following description of the rooms originally designed for the Home's employes: 'Well removed from the main structure are the servants' quarters, with bathroom, lavatory, toilet, comfortable furnishings, and warmed and lighted as is the Home.'

"I subsequently learned that the help is now being lodged with the old players, and on inquiring learned that the first three superintendents never lodged servants in the Home building; that the fourth had used one room there for that purpose; that under the fifth (present) superintendent, several months prior and up to May 19, seven separate rooms (including bath), primarily intended for (and once used by) the Home guests only, were occupied by seven employes.

"Will you kindly inform me why such conditions (which carry their own criticism) exist?"

This letter has been referred to the Superintendent of the Home, but as yet no reply has been received.

BOOK REVIEWS.

ELSIE LINDTNER, by Karin Michaelis Stangeland. Published by John Lane Company, New York, 1912. Price, $1.20 net.

Karin Michaelis has seen fit to conduct the heroine of "The Dangerous Age" through another book, which is chiefly of interest because it is a sequel to that amazing volume. In this book Elsie Lindtner finds peace at last by adopting a little waif of New York streets who was about as degraded a specimen as could be imagined. Not being able to manage him herself, she turned him over to Magna Wellman, and contented herself with watching his growth. Finally she had learned to love unselfishly and unreservedly, and in that love she found a rock to tie to.

Jeanne, who married Joergen Maltha, and Lili Rothe, who committed suicide, are also disposed of in this volume. All of the strands of the loosely tangled plot appear to be clipped off with enough symmetry to render further chapters unnecessary. Certainly, few readers will clamor for Elsie Lindtner's biography to take on the dimensions of that even more famous Elsie, of Martha Finley's compendious series.

Elsie Lindtner was an idle, selfish woman, walled about by impregnable self-sufficiency. Her only value in literature is as an awful example. In this second volume, to be sure, she experiences as much of a regeneration as such a shallow, obstinate woman can experience, but she is not more lovable afterward than before. Her mind was obsessed by her ideas of the dangerous age, and one book in such a style on that subject is quite sufficient for all of posterity.

Rand, McNally and Company have issued a pocket map of New York State which contains a wealth of valuable information. The map itself is unusually clear as to geographical details. Numbers indexed clearly in red ink give the clue to railroads and express companies, so that routes and baggage information is easily accessible. In the front, also, is a list of cities, towns, villages and post offices, according to the latest census.

POPULAR PRICES FOR LONDON OPERA.

On June 10 Oscar Hammerstein put into operation his scheme for opera at popular prices in his London Opera House. The scale varies from half a guinea for the stalls to a shilling for the gallery. This is an innovation, for opera has never been offered in London during the regular season at theatre prices. This looks like a last resort for Mr. Hammerstein, and the fate of his house as a home for grand opera evidently depends upon the demand for such entertainment at reduced rates.

Four evenings of the opening week are devoted to libretto sung in English, the initial bill being Chimes of Normandy, with Vinie Daly in the role of Serpolette. Another English opera in the list is The Children of Don, by Lord Howard de Walden and Joseph Holbrook. Three Americans sing in this cast—Henry Weldon Hughes, Frank Pollock, and Arthur Phillips. Mr. Hammerstein has certainly given American vocalists many opportunities in his opera house.

ANNETTE KELLERMANN CAPTURES LONDON

Annette Kellermann opened at the Oxford Music Hall, London, on May 27, and, by all accounts, has completely captivated the usually unimpressionable Britons. Supported by a company of forty, she presented Undine, seen here at the Winter Garden, being now directed by William Morris. "The diving Venus," "the perfect woman," "the most beautifully formed woman of modern times," and other pet names which America bestowed upon her, have proven insufficient to express the Anglican sentiments, and the aquatic beauty will have numerous new complimentary phrases to quote upon her return. Every Wednesday and Thursday afternoon Miss Kellermann supplements her regular act with a lecture for women on the subject of health and physical culture.

SPOONER BALL TEAM WINS AGAIN.

The Cecil Spooner Baseball Club defeated a team representing the New York Letter Carriers, by a score of 11 to 2, at the Lenox Oval, June 7. They were scheduled to play the Blanche Ring Club as another feature of a double header, but the Ring Club did not appear on the scene. This contest was to have decided who should play the Low Fields Broadway Theatre Club on next Friday, June 14. The Spooners claim that they have now won this game by forfeit and they have the right to play the Fields aggregation. The winner of that game will play the Friars, owners of that proud title of champions.

FOR THE STAGE-STRUCK.

A Warning to Girls Who Desert Their Homes for the Footlights.

CHICAGO (*Special*).—If the bald, unadorned realism of the following story of disillusionment reaches a few stage-struck girls and veers them from a course of folly, its reproduction here, from the columns of the Chicago *Daily News* of June 4, will be justified:

"A denouement of woe, following flight from home last September, and a shattered romance on the stage, was the lot of Mathilde Troyk, eighteen years old, of 2836 North Ashland Avenue, who was a self-confessed prisoner in the North Halsted Street Police Station to-day on three charges of larceny.

"Miss Troyk, who has brown hair, blue eyes and a June day complexion, admitted that she stole from the rooms of three North Side women while rooming in the places.

"'I have had all that I want of stage life, and I only hope they will give me a chance to be a better girl,' she sobbed in her cell. 'I want to tell all girls that they are foolish if they ever run away from home. I met a leading man in a burlesque show and he said I was pretty and would do well on the stage.

"'I used to sing in the first act and do a dance in the last. I fell in love with the advance agent. I loved him with all my heart and he promised some day to make me his wife. Pretty soon he began spending all the money he made and he asked me for part of my earnings. I got $35 a week. I gave him most of it. When he came back to Chicago he went to live in a downtown hotel and I got a room on Clybourn Avenue. One day he told me to steal whatever I could, saying it would help both him and me. I was foolish enough to do what he said. Of the $60 I stole from Mrs. Fritsel's home on March 1 I gave him $25. I bought clothes with the rest of the money. Two weeks ago we quarreled and he skipped. Now, here I am.'"

This tale, or variations of it, appears every few weeks in reports of proceedings of the police courts of the great cities of America. There will be more of them, no doubt; but perhaps a few less will happen if girls will read—and heed. BAKER.

A HOUSE DIVIDED" FOR NEW YORK.

After looking over the trial performance of A House Divided at New Haven, June 4, William A. Brady decided that he would bring the play into New York early next season. It will have only the usual pruning, despite the fact that it is the first play of Allen Davis, a young Pittsburger. The conflict is based on the opposition of a wife to the methods of her husband, a self-made capitalist. George Fawcett played the capitalist, Jean Adair the wife, and in the cast were Mona Morgan, Leonore Oakford, Diva Maroida, Lisle Leigh, James Brophy, and Basil West. Others from New York besides Mr. Brady who attended the performance were Grace George, Leander Richardson, and George H. Broadhurst.

A. H. WOODS WILL BUILD MORE THEATRES.

A. H. Woods sailed for Europe on Tuesday to witness a performance of Gypsy Love at Daly's Theatre, London. George Edwardes controls the European rights of the operetta, and he reports that it is a success on the other side. Mr. Woods will try to arrange with him to exchange engagements, playing the English company in America and the Woods company in London. Mr. Woods will also go to Berlin to see the Reinhardt pictures of The Miracle.

Before sailing he announced that he intended to build two more Eltinge theatres, one in Boston and another in Chicago. His reason is that Julian Eltinge has made money for him ever since he was made a star. He says that Eltinge made a clear profit for his manager this last season of $80,000.

CURRENT AMUSEMENTS.

Week ending June 15.

ACADEMY OF MUSIC—Stock co. in The Typhoon—12 times.
ALHAMBRA—Vaudeville.
CASINO—The Pirates of Penzance—3d week—9 to 16 times.
COLONIAL—Vaudeville.
COLUMBIA—The Merry-Go-Rounders—1st week.
COMEDY—Bunty Pulls the Strings—30th week—320 to 328 times.
GAIETY—Officer 666—20th week—156 to 163 times.
GLOBE—The Rose Maid—8th week—58 to 65 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
LIBERTY—Closed June 8.
LYRIC—James T. Powers in Two Little Brides—48 times, plus 3d week—9 to 16 times.
MANHATTAN OPERA HOUSE—Stock co. in The Lion and the Mouse—751 times, plus 12 times.
METROPOLIS—Cecil Spooner Stock co. in Dora Thorne—16 times.
NEW AMSTERDAM—Robin Hood—6th week—41 to 49 times.
PLAYHOUSE—Bought and Paid For—38th week—326 to 332 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in East Lynne—10 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—23d week—178 to 185 times.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in The Lily—224 times, plus 12 times.
WINTER GARDEN—Whirl of Society—15th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—10th week—70 to 77 times.

BUSY BUT UNIMPORTANT.

London Productions This Spring Have Been of Small Account.

London managers have been busy enough this Spring, although not many of their productions have amounted to much. For example, Love—and What Then? at the Playhouse, would probably have received little attention if the author, MacDonald Hastings, had not already excited interest in himself by The New Sin, which was presented on Feb. 20. The Five Frankforters, produced at the Lyric on May 7, has sufficiently impressed managers so the American rights have already been disposed of. The comedy is by Basil Hood, from the German by Carl Rössler. In the cast were such well-known actors as Louis Calvert, Henry Ainley, Henrietta Watson, C. W. Somerset, C. M. Lowne, and Leon Quartermaine. Gladys Guy, recently from musical comedy, played the role of the young heroine.

Maurice Baring, author of The Grey Stocking and The Green Elephant, has deserted chromatic titles in his newest drama, The Double Game, which was produced at the Kingsway on May 7. There is plenty of local color, however, for the action is located in Russia during a revolution.

Sir Herbert Tree's production of The Merchant of Venice at His Majesty's Theatre was a worthy successor to his earlier Shakespearean revivals. One of the most interesting features was the impersonation of Portia by Phyllis Neilson-Terry. No actress on the London stage stands in quite so enviable a position as this young woman, because her own beauty and talents and her notable family connections have won for her the most charitable and encouraging attitude on the part of the press. Her failure to make Portia the gracious and assured heroine that one wishes to see, is generally attributed to her youth, and is forgotten in the face of the things she succeeds in doing with the character.

A pretty picture of mediæval Spain was presented in The Spanish Lovers, at the Little Theatre, on May 22. The adaptation, by Edward Garnett, is from La Celestina, by Fernando de Roja. It tells the story of a fiery tropical love, aided and abetted by an old witch, but ending in tragedy when the lover fell over a cliff in hastening to the lovely heroine. She voluntarily followed him to death. Although the acting was well done, the drama was of interest only as a sample of quaint fifteenth century diversion.

Peter's Chance, produced at the Royalty on May 17, narrates the moulding of a peculiarly vacillating character. He swings between good and evil, personified by Susie and Father Bentley, on the one hand, and Kitty and Joe on the other. He finally dies at Kitty's hand to prevent her and her pal from robbing the altar of Father Bentley's church. The leading roles were well done by J. D. Beveridge as the priest, Owen Nares as Peter, Constance Little as Susie, and Florence Lloyd as Kitty.

The play that Henry Savage produced in New York under the title of The Gay Hussars, has come back to life in England as Autumn Manœuvres and is running well at the Adelphi. The original German version is by Karl von Bakony and R. Bodanski. The music is by Emerich Kalman. Henry Hamilton did the translation and Percy Greenbank attended to the lyrics. The production has been made with great care and evidently is a good investment. The premiere occurred on May 25.

ACTORS' SOCIETY ELECTION.

The Actors' Society of America held one of the pleasantest annual meetings of its history on June 5. The attendance was large. Howard Kyle was elected president, and the other officers chosen as follows: Vice-President, Maida Craigen; Second Vice-President, Mrs. Thomas Whiffen; Secretary, Georgia Earle; Treasurer, Edward McWade; Librarian, Frances Llewellyn, and Board of Directors: W. H. Murphy, Charles Noble Kingsley, Fanny Cannon, and William P. Haddock. Fred Niblo, the retiring president, offered a life membership to the person bringing in most new members during the year from July 1, 1912, to July 1, 1913. This campaign for new members and the production of six plays at special matinees during the year will be the chief activities of the society. Two or three plays are already in hand, but others deserving of production will be welcomed. The first will probably not be put on until October. During the past week the society moved to its commodious new quarters at 131 West Fortieth Street.

MYSTERY ABOUT MAY YOHE.

May Yohe, she that was Lady Francis Hope and Mrs. Putnam Bradlee Strong, and heroine of the famous "Hope diamond," who has been playing "small time" houses of late, was reported to the police, on June 7, as missing from her rooms in this city. Josephine Scott, the actress's negro maid, appealed to the officers to find her mistress. On Saturday detectives declared that Miss Yohe had sailed for London *incog.* The next day someone found a handbag and a blue cloak on a Central Park bench and turned them over to the authorities. The bag contained several letters, seemingly written by Miss Yohe, with pawn tickets and photographs undoubtedly hers. One letter, addressed to her maid, said that the writer was discouraged and knew not which way to turn. The maid, however, claimed not to recognize either bag or cloak as having belonged to the missing actress.

"QUAKER FOLLIES" PRODUCED.

SALT LAKE CITY, UTAH (*Special*).—Quaker Follies, comic opera in two acts, by Margaret Whitney, was first performed by her own company at the Garrick Theatre, this city, May 30-June 1, drawing large and pleased audiences. The author-composer is a talented young woman, this being the fifth operetta that she has produced. Quaker Follies comes very near the professional standard.

The plot has to do with the actions of three Quaker girls, who, having been carefully reared according to Quaker ideas, still find in themselves a few worldly notions. With the assistance of a society woman they inveigle their father to attend a society function, and finally obtain his consent to their marriage to the young men they have previously selected. Several clever numbers are interspersed.

John D. Spencer staged the production and played the father. Edward P. Kimball assisted in the orchestration and was musical director. Richard W. Burton, son of former Manager Charles B. Burton of the Salt Lake Theatre, was business-manager.

Besides Miss Whitney and John D. Spencer, the cast included Rehan Spencer, Nan Clawson, Winifred Burrows, Marybelle Kraft, Ruth Abbott, Leslie Saville, Kendal Thomas, Curt Hawley, Daniel Spencer, Hooper Knowlton, Leland Kimball.

C. E. JOHNSON.

THE FRIARS' FROLIC.

The Fifth Annual Frolic of The Friars Club will be presented in Philadelphia June 21, Atlantic City June 22, and at the Ziegfeld Moulin Rouge, this city, June 23. The entertainment, arranged by George M. Cohan and Sam H. Harris, is guaranteed to furnish one long laugh. The chief funmakers will include George M. Cohan, Joseph Weber, Lew Fields, Julian Eltinge, William Collier, Louis Mann, Raymond Hitchcock, Richard Carle, George Evans, Ward and Vokes, Lew Dockstader, Jerry J. Cohan, Emmett Corrigan, James J. Corbett, John C. Rice, Tom Lewis, John Hyams, Harry Fox, Jack Gardner, George Beban, William Rock, Jean Schwartz, Sidney Jarvis, Harry Williams, Marshall P. Wilder, Harry Kelly, Charles J. King, Bernard Granville, Robert Dailey, Tom Dingle, Frank Coombs, John J. Nestor and others.

The auction sales of seats and boxes for the New York performance will be held at the Gaiety Theatre on June 14, at 4 P.M., with George M. Cohan, Louis Mann, Raymond Hitchcock, Emmett Corrigan, J. Fred Zimmerman, Jr., George Evans, James J. Corbett, and John Hyams as auctioneers.

ABORN WASHINGTON SEASON OVER.

WASHINGTON, D. C. (*Special*).—The season of the Aborn English Grand Opera closed with an operatic concert Sunday night, at the National Theatre, by both the Washington and the Baltimore companies. In a programme of twenty numbers, the entire third act of The Tales of Hoffman was given. The Aborn season has been most successful. The operas presented were La Boheme, La Tosca, Madame Butterfly, Thais, Aida, Lohengrin, Mignon, Lucia di Lammermoor, Hansel and Gretel, Cavalleria Rusticana, Carmen, and Rigoletto.

A creditable performance of Strongheart was given by the Washington Technical High School boys on the stage of the New Willard ballroom on June 6.

JOHN T. WARDE.

ABORNS IN ANOTHER LIGHT OPERA.

Milton and Sargent Aborn announce that they will make a special annual revival of some lighter opera, giving The Chimes of Normandy next season. An organization will be formed for it, known as the Aborn Opera Comique company. It will open in New York in November for a limited engagement and will then go on tour. Planquette's opera gives opportunity for hippodrome effects similar to those used by the Aborns in The Bohemian Girl, and it will be mounted in that spectacular style. The first scene is the water front of a village, and after that comes the fair, followed by the haunted chateau and a bal masque. Music from Planquette's other operas will be used here to give a new ballet.

PLANS FOR THE IRVING PLACE THEATRE.

Maurice Blaumfeld, the new director of the Irving Place Theatre, has ambitious schemes for this progressive playhouse. The Principle, a play by Herman Bahr, of concert fame, which has been selected for the leading German theatres, will be given early. Other dramatists to be represented are Karl Hauptmann, brother of Gerhardt; Arthur Schnitzler Lengyel, author of The Typhoon; Molnar, author of The Devil; Rudolph Herzog, and Franz Wedekind. The Little Cafe, a parisian success, to be given in English by Klaw and Erlanger will first be given in German at the Irving Place Theatre. Some of the best actors will return and prospects are very bright.

PRIMROSE AND DOCKSTADER REUNITE.

George Primrose and Lew Dockstader arranged last week to reunite for a minstrel tour that is to begin in August, and is promised to eclipse any such enterprise ever undertaken by themselves or anybody else. Since their separation in 1907, Mr. Dockstader has headed his own minstrel troupe and Mr. Primrose has been dancing, as he alone can, in vaudeville. There is no doubt that the reunion will be hailed joyously, and that the projected coast-to-coast tour will prove highly remunerative. Mr. Dockstader is making the Summer a half-and-half of Broadway and Long Beach.

PLAYS TO BE READ AT CHAUTAUQUA.

At the thirty-ninth annual assembly of the Chautauqua Society, to be held at Chautauqua, N. Y., June 27-Aug. 25, an unusually large number of plays and operas will be read, the list including in this order The Truth, Strongheart, Candida, Mary Magdalene, Hamlet, Julius Cæsar, Bunty Pulls the Strings, Natoma, Hiawatha's Wooing, King Robert of Sicily, Königskinder, Enoch Arden, The Girl of the Golden West, The Lowland, Leah Kleschna, and The Rivals. The foregoing will be read by Louise W. Hackney, Margaret Stahl, Maud Miner, Montaville Flowers, Professor S. H. Clark, Katharine Oliver, Edward Bering Hitchcock, Miner Walden Gallup, Jeanette Kling, and Charles F. Underhill. In addition, The Taming of the Shrew and The Merchant of Venice will be acted by the Coburn Players, and Vida Sutton will give four lecture recitals upon varying phases of the drama.

ELSIE JANIS AS MANAGER.

Versatile Elsie Janis has imitated very many differing folk in her brief life, but now she is going to impersonate a real producing manager. At the Studebaker Theatre, Chicago, where she is delighting again in The Slim Princess, there will be presented after the regular performance some time this week a new one-act musical skit written, composed, staged, produced, and managed all by Miss Janis herself. It is christened Three in One, and will be acted by Eugene Revera, Sam Burbank, and Albert Stewart, of The Slim Princess cast. The sketch, and more of the same sort by the same fair author, may be seen soon in vaudeville.

IBSEN'S "NOVELS" LEAD TO SUICIDE?

In a paper read before the scientific section of the American Medical Association at Atlantic City, June 7, Dr. Elmer Ernest Southard, of Boston, said that Ibsen's "Master Builder" was one of the type of novels which caused harm to neurotics and psychopathics. He said that some of these "novels" caused more harm than associations. The conclusion of the whole matter was that tragic novels often drive to suicide the morbid and melancholy. At least a press dispatch credits the doctor with these statements.

CROWDS IN WASHINGTON.

WASHINGTON, D. C. (*Special*).—The unveiling of the $100,000 Christopher Columbus monument fronting the Union Station occurred on June 7, bringing an immense throng of visitors to witness the ceremonies. It is estimated that thirty thousand Knights of Columbus participated in the historical and emblematic parade. Incidentally, the theatres were crowded to their capacity.

JOHN T. WARDE.

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A WINSOME WIDOW
STAGED BY JULIAN MITCHELL
With EMMY WEHLEN
75—A WONDERFUL CHORUS—75

GAIETY Broadway and 46th Street. Evgs. 8:20. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present
OFFICER 666
A Melodramatic Farce by Augustin MacHugh
With GEORGE NASH
and WALLACE EDDINGER

HERE AND THERE.

A benefit for Southern flood sufferers will be given at the Winter Garden on June 14, under patronage of Mayor Gaynor.

The betrothal of Vida Bispham, elder daughter of Mr. and Mrs. David Bispham, and Theodore A. Havemeyer 2d is announced.

Hughey Dougherty, veteran minstrel, was stricken with paralysis in Philadelphia last week, and it was feared that he might not survive. Mr. Dougherty is in his sixty-eighth year.

Frederick Thompson filed a voluntary petition in bankruptcy in this city on June 8 with liabilities of $664,854 and assets of $7,831.

THE CALLBOY'S COMMENTS

THE INSIDE TRACK.

When Phyllis flaunts a glitt'ring glance
To flout the footlights' flare,
Or deigns to do a dainty dance
Terpsichore to dare,
When all her witchery completes
The glamour of the stage,
The heart of man ecstatic beats
Within its fleshly cage.

When Phyllis sings, the seraphs seem
Outclassed quite ten to three—
Her voice suggests the sweetest dream
Of soulful symphony;
When all this rare vitality
Misogyny defeats,
'Tis but conventionality
That keeps men in their seats.

When Phyllis thus behaves, 'tis then
I lounge back at my ease—
'Tis good to watch the other men,
To see her flirt and tease;
I pity ev'ry other one—
For she is booked, the dear,
To meet me when her act is done
And spill a pint of beer.

Grace Avery, who has been playing the Orpheum circuit along with John E. Henshaw in their sketch, Strangers in a Strange Flat, seems to have made up her mind that the historic pink pajamas in The Liberty Belles fell short of realizing possibilities. The California newspapers have enthused about the raiment worn by Miss Avery in the sketch aforementioned and the reporters have rushed to interview the pajamas, Miss Avery speaking for them, of course.

And you might not believe it, but the young actress, after hearing all about how dainty, winsome, fetching, captivating, alluring, etc., etc., she looks in the aforesaid pajamas, proceeded to precipitate intense excitement by informing the fascinated journalists that it is her intention to wear pajamas on the streets this Summer on very warm days!

I am not acquainted with the advance bookings of the sketch, but trust that it may be pardonable to express the hope that New York may be included in the route. It is going to be quite warm here, seems to me.

Douglas Fairbanks thought that perhaps he was going to be locked up in Chicago the other night, according to the *Evening Post* of that extensive burg. A policeman recognized him as he made for his hotel.

"I want to tell you a thing or two about your show, Officer 666," said the arm of the law. "Don't you think it would be just as well if you didn't rub it in so hard on the copper? You make a boob out of that poor guy, and, believe me, a cop don't stand no sort of a show if he ain't got common sense. Gee, that one sure was a rummy! Say, as I watched that show I blushed for the cop on the stage. That's no way to treat the police. There's not a man on the whole Chicago force that'd be such a dub."

Mr. Fairbanks grabbed his cue.

"No, sure there isn't, pal," the actor said. "Mr. MacHugh, the author, knew that. That's why he laid the scene in New York. That isn't a Chicago policeman—that's a New Yorker."

Thus narrowly did Mr. Fairbanks avert a possible mix-up with the constabulary and a probable charge of assaulting an officer.

Then the same paper quotes George Parker, likewise of the Chicago edition of Officer 666, for a yarn of barnstorming days. The veteran player told of playing a tiny town in North Carolina years ago.

"Nobody came to our show," he said, "and morning found us without the wherewithal to settle for our lodging at the hotel. As I came downstairs I heard the little daughter of the landlord say to her father:

"'Pap, are you going to give the show folks any breakfast?'

"'Yep, might as well,' he answered, 'after the dogs and niggers are through.'"

Franklin Ritchie was a telegraph operator years ago and knew in those days another Knight of the Key who also graduated into dramatics in a business capacity. Every now and then in recent years they have met and amused themselves with reminders of olden times, ticking off messages to each other with pencils on tables, glasses or anything at hand. One day a New York manager sent for Mr. Ritchie, having an opening for just such a player as he. Reporting promptly, the actor found with the manager his old telegrapher colleague, now in the firm's employ and seated at another desk.

"It was this friend who had recommended him for the part," says the Washington *Post*. "Ritchie wanted an engagement very badly. He dickered with the manager for awhile, and was finally made an offer, which he was about to accept when suddenly he heard a familiar sound, and discovered his silent friend was tapping a message to him with little clicks on his desk, which read: 'Hold off a minute. Ask him for $20 more. He said he would give that before you came in.'

"Without a tremor he received the message, while looking at the manager in apparently deep thought, and tapped back on the manager's desk:

"'Are you sure?'

"'Sure,' came the clicks.

"And upon this hint Ritchie delivered his ultimatum and got the raise and the engagement."

Even if this ingenious scheme may scarcely be classed as an application of the Marconi system, it was truly a "wireless" performance, the message being projected by an impulse of friendship rather than of electricity.

THE CALLBOY.

"THE MISSION PLAY."

In a specially built theatre at San Gabriel, Cal., there was produced on April 29 The Mission Play, a pageant in three acts by John Steven McGroarty, the Californian poet and historian. Henry Kablerake was designer and manager, and Benjamin Horning stage director. The play is still running, playing daily matinees and every evening except Sundays. It is intended to continue far into Summer with an annual revival during the tourist season. The stage is the largest on the Pacific Coast and adequately equipped.

The Mission Play tells the story of the building of California through the work of the missionaries, under leadership of Fra Junipero Serra, founder of the missions; a play which in a single night established itself as the "Passion Play of California," and the quaint little town of San Gabriel as the Oberammergau of America. The theatre, which stands under the walls of the church of the San Gabriel Mission, is perhaps the most original housing ever given any play. The seating capacity is about twelve hundred on a single inclined floor. The interior scheme is ancient mission style, with plaster and brick effect for the lower walls and old time-stained girders and cross beams. A broad shelf extends all around the sides upon which stand ancient brass and leather bound volumes, antique religious paintings brought from old churches in Mexico and California, Indian baskets and other exhibits of early native crafts.

The theatre and grounds are lighted by their own electric plant; the fixtures being ancient-looking lanterns and huge ecclesiastical candlesticks coated with trickling tallow to assist the illusion. Large stained glass windows slide from the floor up into the walls, affording ample egress at the end of the play or between acts to the Mission Theatre garden, inclosed by high concrete walls overgrown with climbing roses and Southern Californian flowering plants, while around the theatre on all sides extends what is called the "King's Highway" (El Camino Real), on which is reproduced in miniature each of the churches belonging to the twenty-one missions built in the romantic days of the eighteenth century.

Benjamin Horning and the Princess Lazarovich (Eleanor Calhoun) play the principal roles.

REFLECTIONS.

Emmy Wehlen and Carter De Haven will be seen in The Girl in the Taxi at the Lyric Theatre, London, on Sept. 7.

Charles Klein sailed on the *Baltic* on June 6 to see the final rehearsals of his play, The Third Degree, which Arthur Bourchier is to present at the Garrick Theatre, London. George Wright, who originally staged the play here, accompanied the author.

A policeman, mistaking Wilson Mizner for a striking waiter, ordered the playwright to move on June 3. Mizner was standing in front of the Hotel Rector, where he resides. He went with the officer to the police station to establish his identity.

Manager George Montrose, of the Majestic Theatre, Los Angeles, Cal., and Grace Travers, of the Burbank Theatre Stock company, were married in Los Angeles on May 29. Oliver Morosco was best man and Mrs. Morosco matron of honor.

A petition for letters of administration on the estate in Spokane County, Wash., of Jane Kelton Gans, known to theatregoers as Jane Kelton, has been filed in the Superior Court. Administration is sought that a judgment of $291 against Langdon Stone Gans, known in Spokane as Del S. Lawrence, may be satisfied in favor of Arthur C. Alston, who sued Lawrence on a theatrical contract. Mrs. Gans died in Vancouver, B. C., last Winter. She left her husband and Dimple Kelton Gans, both now in British Columbia. The real property left in Spokane by Mrs. Gans consists of a house and lot valued at $3,500.

Klaw and Erlanger have decided to make the New York production of Milestones, the London success, by Arnold Bennett and Edward Knoblauch, at the Liberty Theatre Sept. 16, and the Chicago production one week later at the Blackstone.

At the twenty-second anniversary of the first production of Robin Hood, on Monday, June 10, the orchestra played a new intermezzo, "Sherwood Forest," by Reginald de Koven.

Elmer F. Rogers, who managed things at the Fifth Avenue Theatre for B. F. Keith, is now coaxing vaudeville to make its domicile at the Union Square Theatre.

For the production of The Jewels of the Madonna at Covent Garden, in London, various new instruments were added to the orchestra. Besides guitars, mandolins and a harmonium, there were three awe-inspiring engines, respectively called a serre zerre, a putifu and a sciattavalarre. The first is a wooden clapper, the second a drum with the stick inside and the third has not yet been dissected.

The pillars in front of the Moulin Rouge are being taken down to provide a wider sidewalk.

Harold and Helen Ballou, of Seattle, Wash., have issued a series of postcards bearing original songs, words and music. There is a song card for each State and others expressing all sorts of tender sentiments and pleasant messages.

During the recent engagement of George M. Cohan at the Savoy, Fall River, Mass., the entire stage force was composed of men who had been out with a Cohan and Harris company during past seasons.

The City Council of Jacksonville, Fla., has passed an ordinance prohibiting any place of amusement opening its doors to the public from 6.30 to 8.30 P.M.

Fire at Brighton Beach on June 5 threatened to destroy many amusement enterprises but was checked before reaching these. The loss was $25,000.

Charles W. Partridge has presented to his four children the Schiller Building, Chicago, which includes the Garrick Theatre. A fourth interest goes to a daughter, Princess Engalitcheff, of Russia, who is going to reside in Paris.

Cobalt, Ont., was practically destroyed on June 5 by a fire that originated in the Lyric Theatre.

Estelle Wentworth will sing at a Summer music festival in Germany.

On Decoration Day the waiters at the restaurant, Lakeside Park, Denver, Colo., went on strike because the management would not meet their demands, one of which was payment of 20 per cent. of each customer's bill, in addition to the regular scale of wages. The management was willing to allow the 15 per cent. of other years, but no more. The restaurant and bar have indefinitely closed.

The marriage of Charlotte Rosé, formerly with The Echo, and Ralph V. Hilands, business man, occurred on Dec. 25, in Hoboken, N. J., but was announced only last week.

The name of the MacDowell Chorus, of this city, has been changed to the Schola Cantorum, after the Parisian disciples of the Belgian musician, César Franck. Kurt Schindler contines as director.

Nat C. Goodwin rescued Avanelia Ferguson, a high school girl, from drowning at Santa Monica, Cal., on June 6. While bathing in the surf a wave swept the young woman beyond her depth. The actor swam to the rescue and brought her to shore unconscious.

Rapley Holmes and Gerda Henius, of The Round-Up, were married in Chicago on June 1.

Gus Hill's Mutt and *Jeff* has made a quarter of a million dollars' profit for him in one season.

Mrs. James A. Bliss (Marie Palmer), who played with Mr. Bliss last season in Baby Mine, is studying vocal music at the New England Conservatory of Music, Boston.

Delegates to the Psi Upsilon convention held a smoker at Terrace Garden on June 5. Thomas A. Wise, made up for President Taft, rang in on the proceedings at the psychological moment and scored a hit.

Harry McCormack, treasurer of the Majestic Theatre, Jersey City, N. J., has secured a Summer engagement in a similar capacity at Newell's Theatre, White Plains, N. Y.

Colonel Fred Cummins, of the Young Buffalo Wild West and Far East aggregation, made his first stage appearance in his home town, Jersey City, N. J., June 5, receiving an ovation from his many friends.

The Rainbow will close Saturday, June 8, but only for the Summer season. It will reopen in September in New York and will then go on the road with the same company except for Laura Hope Crews. She will be starred next season in another play by A. E. Thomas.

E. H. Sothern and Julia Marlowe will present The Taming of the Shrew at the benefit they are to give for the Actors' Fund at the Broadway June 17. They concede to the request of patrons who say that this will be a better Summer offering than Romeo and Juliet.

NEW CORPORATIONS.

ALBANY, N. Y. (*Special*).—The following theatrical and moving picture companies filed certificates of incorporation with Secretary of State Lasansky this week:

B. F. Keith's New York Theatres Company, New York city. Capital, $2,000,000. To operate theatres and conduct a general theatrical and vaudeville business. Directors: B. F. Keith, A. Paul Keith, Brookline, Mass.; Edward F. Albee, John J. Murdock, New York city.

The Western Theatres Limited Company, New York city. Capital, $250,000. To own, lease and operate theatres and provide for the production of musical and dramatic attractions. Directors: William Klein, Jacob Klein, 346 Broadway; James A. MacMartin, 1416 Broadway, New York city.

George W. Lederer Production Company, Esopus, N. Y. To arrange for the production of a new musical comedy entitled The Clairvoyant. Capital, $20,000. Directors: Mary F. McCormick, Hyman Greenberg, Edward Weiss, 165 Broadway, New York city.

Ninety-seventh Street and Broadway Realty Company, New York city. Capital, $100,000. To build and operate theatres, Summer gardens and moving picture exhibitions. Directors: Hugh L. Clark, Michael J. Callahan, John J. O'Connor, New York city.

149th Street Opera House, New York city. Capital, $36,000. To engage generally in the theatrical and amusement business and maintain a booking agency. George M. Cohan, Sam H. Harris, Al. H. Woods, New York city.

Harry Hastings Amusement Company, New York city. Capital, $500. To produce and exploit musical and dramatic offerings. Directors: James S. Watson, Abner B. Stupel, Frederick Henley, New York city.

Famous Players Film Company, New York city. Capital, $250,000. To deal in moving picture films and conduct theatres. Directors: Harry Harris, Ralph H. Kohn, S. Knight Harris, 31 Nassau Street, New York city.

G. W. HANNICK.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Andrews, Helen. Della Aubin. Mrs. James Ashley. Daisy Anderson. Mrs. Ernest Allen. Lois Arnold.

Bruce, Agnes. Mrs. Bradley. Evangelyn Ballindell. Mrs. Henry Bowers. Anna L. Boise. Rae Bowdoin. Mrs. George Berrell. Mrs. J. E. Bell. Constance Bergere. Pauline Bradshaw. Ann Brown. Ariel Bascom.

Cameron, Flora. Kada Clark. Florence Clark. Gertrude Clemens. Virginia Clay. Grace Carsyle. Rosemary Carlton. Ollie Cooper. Mrs. Taylor Carroll. Mildred Cook.

Dwyer, Katherine. Anna Denslow. Marie De Trace. Mrs. Donegan. Dorothy Davies.

Eneston, Anne. Mrs. Chas. Evans.

Fuller, Minnie. Gertrude Faxon.

Griffith, Celia. Gussie Gardner. Lisette Greatwood. May Gunderman. Mrs. Lew Gleason.

Hayes, Ruby. Marguerite Hardy. Grace Henry. Juanita Hooper. Mrs. H. M. Herbert. Jane Head. May Howard. Blanche Holt. Hattie Hendrix. F. Horsfall. Cecil Holmes.

Ipcote, Ada.

Kay, Louise. Mary Keogh. Eileen Kearney. Ray Kehe.

Lee, Lottie. Rose Leslie. Agnes Lee. Florence Lester. Minnie B. Lane. Blanche La Moure. Florence St. Leonard. Louise Lathrop.

Montelair, Alberta. Florence Mills. Clara Martin. Irene Moore. Althia Morrison. Selma Maynard. Beatrice Meade. Margaret Meredith. Grace Morris. Jeanette Melville. Theresa Martin. Mrs. James Maely. J. Mallette. Eleanor Montell. L. B. Mordaunt. Flo Martyn. Mrs. John McKee. C. F. McCarthy.

Nathan, Jean. Jeannette Nelson. Grace Nile. Oatman, Marta.

Perchet, Edith. Gwendolyn Piers. Jacklyn Pullman. Helen Pierson. Dorothy Pare. Mrs. Raymond Parent.

Quinn, Coral.

Ridgewell, Mrs. Geo. Catherine Rayner. Adele Remington. Anna Rose. Lansing Rowan.

Smith, Mary J. Effie Shannon. Octavia Scott. Betty Schwartz. Pearl Seward. Ann Singleton. Teole, Hattie C. Mrs. J. E. Trevor.

Vollmer, Margaret.

Wilson, Elsie Jane. Mrs. H. B. Wood. Gussie Wilcken. Josephine Williams. Jane Wallace.

MEN.

Arey, Wayne. Alfred Aldridge. Lee Arthur. Walter Averman. Carl Arsell. James Ashley. Fred W. Angel.

Blakemore, Harry D. Leon Brown. Michael Braham. Edwin Burns. Tom Brown. Leander Blanden. Percy Bacon. John J. Burk. Frank Bennett. R. J. Barry. Josef Baumuster. Philip Barrison. J. Frank Burke. Walter A. Brown. A. J. Benedict. Austin Beattie. Reginald Barker. Arthur Bertram. B. Bufaman. Royal Byron. Harry Bond.

Cody, Lewis. C. Chadwick. James T. Chapman. Henry Chesterfield. Chas. A. Coons. Wm. F. Canfield. Jack C. Claire. Hal Castle. Malcolm Clifford. Will Crockett. E. J. Cauldwell. M. D. Crampon. Percy Callenger. Arthur Chatterton. Mr. Church.

De Long. W. P. Orlando Daly. Lee F. Daly. Jos. C. Deune. Howard Dorsey. Arthur Dauche. Sid de Grey. E. G. Davidson.

Ely, Wm. E. Brandon Evans. Courtney L. Earll. Ray Elkas.

Farre, Herbert. Ambrose Flynn. John Foster. Edw. Foley. Edgar Fitzgerald. Geo. Field. Arthur Fell. Gus A. Forbes. Chas. T. Fales. Edw. Fielding.

Gillin, Caryl. Willis Granger. Paul Gilmore. Richard Garrick.

Hayes, Edw. Fred B. Hoadley. Ray Hall. Geo. Harrington. E. C. Hunt. Jas. W. Hayes. Frank Herbert. Sam Howard. Chester Henderson. Fred Howard. E. H. Humphrey. Harvey B. Hall. Franklin Hall. Owen Hamlin. Fred Hurley. S. Bass-Hamilton. G. Hays.

Julian, Rupert. H. F. Jackson. Louis Jencks. Carl T. Jackson.

Krans. Alfred. Alvin Kimball. Robt. Kane. Vincent Kay. Geo. Kelly. Mr. Kaugran. Harley Knoles.

Lovett. Beresford. Wm. Lennox. Theo. Loreh. Francis Lenz. Bert La Mar. Ralph P. Lewis. Alex. Leftivich. Chris. M. Loach.

May, Huntington. Geo. Mantell. Tom Moore. Fred B. Manatt. Dick Murdock. Bert Merkel. L. Margrave. John Milton. Ross Mobley. Fred Maynard. Armand Melnotte. F. J. Mason. Geo. Milliner. Emmitt McConville. W. H. McFarland. G. Mackenzie. Frank MacDonald. Ed. Maclyn. Mr. MacIntee. John McKee. Thos. A. McKee. J. B. McDonald. Earl McCoy. Langdon McCormick. L. B. McGill.

Newcomb, Bobby. Alton J. Newman. John J. Needham.

O'Brien, Wm.

Perry, H. F. Geo. N. Price. H. A. Pratt. Wm. Parry. Mr. Patton. R. J. Pitkin. A. C. Pringle. Peter Peyton. Gerald Pring. Paul Pilkington. John H. Pratt.

Quinn, Paul.

Hoylston, Craig. Ivan Rudisill. Herrington Reynolds. Walter Reynolds. James B. Ross. M. Revara. Joe Roelle. Mr. or Mrs. Wolfred Rogers. John A. Robb. E. Relkin. Robert Robson. Harry Wade Reed. Robert Ross.

Story, Jack. Murray Stephen. Phil M. Sheridan. A. M. Sparks. Richard Sterling. Stern and Collins. Sullivan and Coster. Howard Smith. Edward Sloman. Westropp Saunders. Bobby Strauss. Harry K. Stuart. Mr. Schwartz. Louis Shea. Harry Clinton Sawyer. Mr. Stockbridge. M. Stern. Will H. Smith. Wm. B. Smith. Thomas Seabrook.

Thomsen, Col. G. Mortimer. G. S. Trimble. Edward Trout. Thompson Richard. Noell Travers. Frank Thomas.

Van, Thomas A. Fred Van Rensallaer. B. Vivian. Marshall Vincent. George Vantiventen.

Weller, Geo. A. W. A. Whitecar. John B. Whitemar. Ray Whitaker. G. F. White. Stuart A. Watson. Karl L. Way. Charles N. Waterhouse. Eugene Weber. B. L. Wulchester.

Yates, Aubry.

REGISTERED LETTERS.

George Tallmar. Florence May.

STOCK COMPANY NEWS

The St. Joseph, Mo., Airdome opened June 3 with the William Grew Stock company, which includes William Grew, Bessie Little, Taylor Bennett, Ivy Bowman, Jane Hampton, Dick Cotton, Walter Paulter, and Fred Livingstone. This popular theatre has been renovated, repainted and refitted with a new set of stage scenery and equipment.

W. A. Tremayne's Lost Twenty-four Hours was most successfully revived June 3 by the Orpheum Players, Montreal, Canada.

Leigh De Lacy, for the past eight years at the head of her own company under the management of Walter Woods and Monte Thompson, opened the new Broad Street Stock company, Trenton, N. J., in the title-role of Madame X., June 10. The cast included Pell Trenton, Mabel Van Buren, Maude Grafton, Ralph Brown, William Crimans, Mildred Hyland, Royal Byron, and Harry McKee, stage director.

Doris Hardy, specially engaged for the part of Effie Sinclair in The Easiest Way by Manager W. L. Malley in Schenectady, N. Y., played the part of Lucy in The County Chairman last week.

Lewis J. Cody will open a stock company with himself as leading man at Mount Vernon, N. Y., June 17.

The Barrow-Winninger Players inaugurated a season of stock at the Oliver Theatre, Lincoln, Neb., April 29 and are meeting with gratifying success. The organization is pronounced by the *Nebraska State Journal* and also the Lincoln *Star* "the strongest company ever in Lincoln." The opening bill, The Fortune Hunter, broke all records for opening week of stock, and was followed by The Witching Hour, Billy, The Dawn of a To-morrow, and The Man of the Hour. John D. Winninger is the general manager of the company and Frances Grace Barrow business representative.

The Lewis-Oliver Players, supporting Otis Oliver, closed a long season of stock at the Princess Theatre, Mason City, Iowa, and will open their Summer season June 15 at Detroit, Mich., at the Scenic Temple. This new theatre, when completed, will be the finest Summer theatre in Michigan, seating over two thousand people, with stage 40 by 60, with a portable top, making it possible to play rain or shine. R. A. Thomas will be manager and will present one bill a week, offering some of his own plays. Lewis and Oliver will have three permanent stock companies next season, together with a special new version of the famous Spider and the Fly, which opens at Waterloo, Iowa, Sept. 7, and will play all the city time, carrying a car of special scenery and effects.

The two new members of the Harry Davis Stock company, Pittsburgh, Pa., are Grace Valentine and Jack Prescott, both of whom have made good records on the Pacific Coast.

The sixth week's offering of the Keith Stock company in Toledo, O., was The Commuters, June 3-8, presented under the direction of Wedgewood Nowell, with Mr. Buhler, Miss Nordstrom, Mr. Sabine, Miss Weldon, and Miss Bainter in the cast.

Katherine Proctor joined the Colonial Stock company June 3 in Ottawa, Ont., Canada.

Louis Thomas and George Sargent retired from the Empire Stock company, Syracuse, N. Y., June 8.

The cast of the J. B. Swafford Stock company includes Richard Lester, A. E. Bellows, C. H. Carlton, R. A. Bennard, Harold A. Swafford, Ella May Fournier, Ella Bennard, Vera Carlton, and Doilie Temple.

D. M. Caufman, the past season manager of the Grand, at Wilkes-Barre, Pa., has succeeded M. E. Hoffman as manager of the Ralph Kellard Stock company at the Wieting Theatre, Syracuse, N. Y.

Fox Studio, San Antonio, Tex.

JESSIE MAE HALL

Jessie Mae Hall recently played a four weeks' season of comic opera, making a decided hit as Arline in The Bohemian Girl. She also scored as Serpolette in The Chimes of Normandy, Bettina in The Mascot, and in the title-role of Olivette. Miss Hall's ability in dramatic work is well known, and being possessed of a highly cultivated soprano voice, forms a combination very essential in the present day of musical stock and comic opera. Miss Hall is at present at the head of her Summer Stock company on Long Island playing the latest dramatic stock releases.

The Harry Davis Stock company on June 2 moved from the Duquesne Theatre, in Pittsburgh, Pa., to the Opera House, where they expect to remain for the Summer.

Elliott Dexter has returned to the cast of the Woodward Stock company, Kansas City, Mo., after an absence of two weeks. Mr. Dexter was called to his home in Texas by the illness and subsequent death of his mother. The company will continue its productions at this theatre until the hot weather seriously interferes.

Thais Magrane has been engaged as leading woman of the Harry Davis Stock Players, in Pittsburgh, Pa., to succeed Mary Hall. Her premiere in Pittsburgh takes place Monday afternoon, June 10, when she will portray the role of Frances Ward in The Spendthrift. Other favorite members of the company who will bid their adieus at the same time are Henrietta Vaders, Dorothy Stanton, and Harry MacFayden. Freedrick Esmelton has been engaged to succeed Albert Lang as stage director for the Summer productions.

The Prince Chap, as presented by Sarah Cowell Le Moyne at the Richmond, Va., Academy, May 27-1, was a great success. The cast included Miss La Verne, Julia Neville, Donah Benrimo, Howard Teachont, Warde Scott, Fred Hamilton, Maurice Cass, Mr. Johnstone, Fred Kaaen, Lena Sidney, Parke Patton, Hal Castle, and J. C. Matthews.

Harry Leighton has been engaged by Manager Lovenberg as stage director for the Albee Stock company in Providence, R. I. His duties started June 10.

The Comedy Players inaugurated a Summer stock season at White City, Worcester, Mass., on June 10, with The Lottery Man as the opening bill. John Bowers is leading man, and Isabel Gould leading woman. Other members of the company are Bert Wilcox, Florence Pendleton, Kate Kildare, Lawrence Trumbull, and Harry Hockey, stage director.

Eibert and Getchell, managers of the Princess Theatre, Des Moines, Ia., are in New York making up their stock company for the coming season, to open with them on Aug. 25. They have established their headquarters at the office of Will H. Gregory and are taking a tour of stock companies in the East with him to look over the material.

The Hathaway Theatre, Lowell, Mass., has been leased for a term of years by Boston people and the name will be changed to The Playhouse. A new company, to be known as the Players, will be installed there, and prospects are good for a long run.

The Gotham Stock company at the Monticello Theatre, Jersey City, N. J., is still doing a big business. The Life of Dora Thorne was put on in a capital manner June 3-8, to well deserved patronage. Margaret Elliott in the name part was excellent, as she is in all her characterizations. Warren Hill as Lord Earle was immense, and his staging of the play was perfect. The favorites of the popular company were all well cast.

Louise Carter appeared as Laura Murdock last week in The Easiest Way at the Greenpoint Theatre, Brooklyn, and demonstrated her ability as an emotional actress. During her short stay at the Greenpoint Theatre Miss Carter added many to her long list of admirers, made during her three seasons at the Gotham Theatre.

The Dawn of a To-morrow, at the Hudson Theatre, Union Hill, N. J., was a clever selection. The business is phenomenal and the company is the talk of the community. The plays are well staged, admirably cast and well acted. The Dawn of a To-morrow allows the leading woman, Margaret Greene, to be delightfully natural.

The Hippodrome Theatre, Jersey City, N. J., is doing a great business. The manager has applied the nimble idea, and it is paying. He has two competent stock companies that are producing alternately drama and comedy, with Raymond Whitaker in charge. The Bells was offered June 3-5, with Mr. Whitaker as Mathias, and he played the part for all it is worth. The support was good. The Hal Florence company put on A Mountain Waif 6-8 and made good.

The Woodward Stock company in Kansas City, Mo., put on The Fighting Hope June 2-8, playing to very satisfactory business. Eva Lang was cast in a very exacting role, but she handled the part most skillfully and received frequent applause. Elliott Dexter, Frank Dennithorne and other members of the company were well received as usual.

Lillian Kemble and Charles McKay, of the Orpheum Players, made decided hits in W. A. Tremayne's Lost Twenty-four Hours last week in Montreal, Canada.

Miss Bonstelle, during her Summer season of stock at the Star Theatre, Buffalo, has made an elaborate revival of As You Like It, especially at the request of the Buffalo School Department. Accordingly Miss Bonstelle put it on, herself playing Rosalind, and the theatre proved all too small to accommodate those who flocked to see this lovely pastoral comedy. Great parties of students and adults from neighboring cities came in to augment the Buffalonians.

Brigham Royce is the new stage director of Butterfield Players in Washington, D. C.

ADDITIONAL STOCK NEWS ON PAGE 18.

THEATRICAL MENTION

Lillian Graham, one of the so-called "Shooting Show Girls," who were acquitted of the charge of undertaking revolver practice with W. E. D. Stokes in the role of the target last June, brought suit on May 31 for $100,000 damages for alleged false arrest and malicious prosecution. Ethel Conrad, the other shootess, may also sue.

Mabel Taliaferro presented last week at the Forsythe Theatre, Atlanta, a Japanese playlet, The Return of Tori Sam, written, acted, staged and produced by herself.

Carl Gantvoort gave a "Brown October Ale" party for the twenty-four chorus men who assist him in that song in Robin Hood at the New Amsterdam on May 31. He had vowed to entertain thus whenever the song got five encores, and it earned them the previous evening.

The special license issued by the Archbishop of Canterbury for the marriage of Lord Byron and Anne Isabelle Milbanke was sold at auction in London on May 31 for $265.

Edna Goodrich is to enter vaudeville at the Colonial Theatre on Sept. 9 in a one-act play, The Awakening of Minerva, under management of Arthur Hopkins.

Clark A. Miller and Alfred H. Motley, recently arrested in London on a charge of the United States Lithographing Company, were released on May 31 because extradition papers had not arrived, and there was lack of evidence. The company had alleged that Miller and Motley had sold it for $100,000 a new lithographing process which did not turn out as represented.

The Merry-Go-Rounders, by Aaron Hoffman, opened at the Columbia Theatre, this city, for the Summer, on June 10. In the cast are George P. Murphy, Ralph Austin, Abbott Worthley, Victor Kahn, and Leona Stephens.

Marian Roddy is alternating with Harriet Standon in the prima donna role in A Modern Eve in Chicago.

Mr. and Mrs. Donald Robertson and the Misses Jessie, Ella, and Evelyn Robertson sailed on the *Caledonia* June 1 for Glasgow.

Julian Beaubien, having recovered from an operation for appendicitis, resumed her part in A Winsome Widow on Monday.

A great band concert in aid of the widows and orphans of the *Titanic's* musicians was given at the Moulin Rouge on June 2. Captain Rostron and other officers of the *Carpathia* attended.

Shane Leslie, lecturer, and Marjorie Ide will be married on June 11 at Sands Point, N. Y.

Edmond Clement has signed to sing with the Boston Opera company next season.

Lily Elsie, who left the stage upon her recent marriage to Ian Bullough, is to rejoin George Edwardes's company at Daly's Theatre, London.

A. E. Denman, manager of the Orpheum in Altoona, Pa., closed season June 1, after forty-two weeks of the best business in history of house.

A trick pony with Hunt's Circus ran away from the show at West Point, N. Y., on May 30, and was found later in the artillery barracks of the United States Army Academy. He wanted to enlist, it is supposed.

Herma Meuth, the Viennese pianist, will tour under management of Haensel and Jones.

Lemuel C. Reeves, a former theatrical manager and actor, read Lincoln's Gettysburg address at the G. A. R. memorial service at the Auditorium Theatre, Burlington, N. J., May 30.

RICHARD ST. VRAIN.

Leading Man of North Stock Company, Who Will Spend His Vacation at Long Lake, Mich., Where He Has a New Bungalow.

ROAD AND REPERTOIRE

FOUR ABORN OPERA COMPANIES ON ROAD.

Bookings are now being arranged for four different organizations under the Aborn management on four next season, including two English Grand Opera companies in repertoire, one to cover the East and South and the other the North and West, and two companies of The Bohemian Girl, to divide the territory in the same manner. The two Aborn organizations in repertoire will present Madame Butterfly, La Boheme, The Tales of Hoffman, Hansel and Gretel, Cavalleria Rusticana, Il Trovatore, Lucia di Lammermoor, Lohengrin, and Carmen. Their membership will be selected from the entire force of over nine hundred principals, choristers, musicians and executive and artistic staffs included in the seven different companies organized for the past Spring season. All four companies now being formed for next season will open their tours in September and continue until the time for opening the Spring repertoire season of 1913.

The repertoire companies played longer into the Summer this season than ever before. Those at Brooklyn and Pittsburgh closed a short time ago, the one at Washington closed June 9, and the one at Baltimore will continue to June 29, because of the Democratic Convention.

NEW STAR FOR "THE BIRD OF PARADISE."

When The Bird of Paradise goes on tour next Fall the leading part of Luana will be played by Bessie Barriscale. She created the part when Tully's play was tried out in Los Angeles under Morosco management, and helped it to the success which won it a metropolitan appearance. The part is said to have been written for her by Richard Walton Tully while she spent the Summer with Mr. and Mrs. Tully in a California retreat. Miss Barriscale also originated the leading part in Tully's former success, The Rose of the Rancho.

RANDOM ROAD NOTES.

The Sunny South company had a record of having been on the road for a year without a stop when it closed its season at Brunswick, Me., June 1.

The Klark-Urban Players, after their customary tour of the Maritime Provinces and adjacent New England States, extended their operations to Bermuda, where they played three weeks in Hamilton, presenting a repertoire of fourteen plays. Their next season will open about July 15.

The Savoy Opera company began a limited engagement at the Shubert Theatre, Rochester, N. Y., on June 3. They presented Gilbert and Sullivan's Patience. Artists in the company have appeared in The Pink Lady, Naughty Marietta, Bright Eyes, The Three Twins, and The Arcadians.

Ann Murdock, leading the Western company of Excuse Me, will soon go to New Hampshire for the Summer. She has become so popular personally on the Pacific Coast that she has been featured in the advertising.

W. J. Turner and family, with the Wortham and Allen United Shows, have found it cheaper to purchase a private car than to pay regular fare. A Pullman sleeper was converted into a home with parlor, staterooms, bathroom, dining-room and kitchen. Six people say they find plenty of room to live in the car. Mrs. Turner is authority for the statement that all members of the family enjoy the constant travel.

Winston J. Leach, treasurer of the Opera House at Palmyra, N. Y., for the past eight years, has accepted a position as chief clerk in the Cleveland branch of the Garlock Packing Company, reporting in that city June 5. Mr. Leach is well known to the one-night stand managers.

Adams and Guhl, the well-known German comedians, have organized their annual Summer musical comedy company and will start on the road next week. During the Summer they will make ready for the regular season their latest musical review known as In Sunny Spain, with production and costumes elaborate and beautiful. The route is being arranged by Charles A. Burt, manager Equitable Booking Offices, through the Southern and Northern territory.

Himmelein's Associated Players will close for the Summer in two weeks, after a season of forty-four weeks. They remained in Warren, Pa., for five weeks, to excellent business.

The John W. Vogel Minstrels will start early next season for their sixteenth annual tour, with a company of fifty. Each act will be mounted with a special piece of scenery, and speceial attention will be paid to costuming. The Electric Silver Velour is the name given to the first part of the show. The minstrels will travel in a special train of all-steel Pullmans, Mr. Vogel's car to be called "John Wesley."

Ben Greet's revival of A Midsummer Night's Dream, at the Auditorium Theatre, with the Chicago Opera Company's orchestra, chorus, and ballet, still is playing in Chicago. The engagement has been extended for two weeks.

The United Play Company will have at least ten attractions on the road the coming season, in addition to three theatres, the Grand at Rockford, Ill., the Warrington at Oak Park, Ill., and the College Theatre in Chicago. The first attraction to open will be Hugo R. Koch in The City at the Imperial Theatre, Chicago, Aug. 18. The next will be Sarah Padden in Kindling, and a little later The Third Degree, The Lion and the Mouse, Graustark, and Truxton King will entour. The Warrington will again be the home of Grace Hayward Associate Players and the College will open with a high-class permanent stock company. Players for the last organization are being recruited by Paul Scott in New York.

ADDITIONAL STOCK NOTES.

(*Continued from page 17.*)

The Una Abell Brinker Stock company in Newark, N. J., closed their engagement at the Shubert Theatre June 1, and moved to the Newark Theatre, opening June 10 in Salvation Nell.

The Corse Payton Stock company, of Newark, N. J., presented The Girl of the Golden West at the Orpheum June 3-8. Clifford Stork was out of the cast, taking a much needed rest; his place was filled by Claude Payton, who gave a fine performance of Dick Johnson. Mabel Brownell repeated her success of last season as Minnie. Joseph Girard was excellent as Jack Rance. Sadie Radcliffe gave an excellent characterisation of the squaw. Edward Farrell, who was a big favorite last season, returned to the company and received a hearty welcome. The other members of the cast gave their usual smooth performance. The Blue Mouse June 10-15.

The Proctor Players, Newark, N. J., assisted by Arthur Byron, presented Sherlock Holmes June 3-8. The cast consisted of Joseph Sweeney, G. Swayne Gordon, Clarence Squires, Louise Marshall, and Pauline Palmer.

The Opera House Players presented Sky Farm at the Opera House, Paterson, N. J., June 3-8. Henrietta Browne and James B. Cunningham scored heavily. Others in the cast were William Howatt, Joseph Delaney, Fred C. House, Joseph McCoy, Carl H. Anderson, Brandon Evans, James A. Young, Fred W. Quinby, Frances McGrath, Mrs. James C. Gordon and others. This company will celebrate their one hundredth week June 10-15, by presenting The Marriage of Kitty. Special souvenirs will be given.

The Sibley Players presented His Wife's Husband at the Electric Park Theatre, Newark, N. J., June 3-8. The cast included Dorothy Quincy, Evangeline Merrill, Ann Eggleston, Anna Nichol, Henry Duffy, Eric Juvett, William Woodside, Roland Osborne, and Louis Summers. Margaret Keene, who is a local favorite and resident, commences her engagement as leading woman June 10.

The Hudson Theatre Stock company, of Union Hill, N. J., presented The Dawn of a To-morrow to a crowded house. Margaret Greene scored heavily as Glad. Others in the cast were Alice Butler, who gave a charming performance of Beth. Miss Butler is a favorite and her reception at every performance is gratifying.

The Poli Stock company at Springfield, Mass., put on The House Next Door June 3-8, and Carl J. Brickert scored the best bit of his engagement in the Dodson part. Thomas Williams, Jessie Mueller, and E. J. Blunkall also scored. The Third Degree is the next offering.

Thais Magrane, who succeeded Mary Hall as leading woman of the Harry Davis Players, Pittsburgh, Pa., made her bow this week in The Spendthrift, in which she was originally seen there during the season of 1910.

George Webb, who is playing leads with the Poli Stock players in Scranton, Pa., has purchased a six-cylinder Chalmers car and intends to run it himself.

Percy Haswell company has returned to Toronto, Ont., for their third Summer season. The Road to Yesterday was the bill June 3-8, which drew capacity business to the Royal Alexandra Theatre all week. Miss Haswell has a competent company and the prospects are bright for a good season.

Daniel Frazer has joined the Hartman Theatre Stock company, Columbus, Ohio.

His Father's House, Witter Bynner's new play, was produced by the Belasco Players in Los Angeles, Cal., June 3, with Lewis S Stone and Muriel Starr in the chief roles. The play is said to have been suggested to Mr. Bynner by H. A. Mitchell-Keays's "The Road to Damascus."

The only opening of any importance in Chicago this week was that of the stock company of John Craig at the Blackstone Theatre. Mr. Craig and his players from the Castle Square Theatre of Boston began an engagement of two weeks last Monday night in The End of the Bridge, by Florence Lincoln, known as the Harvard-Radcliffe prize play. Its record of one hundred and fifty performances in Boston entitled it to an unusual degree of advance interest for a serious play opening at the end of the regular season. Mr. Craig has Miss Mary Young in his support.

The Lewis J. Cody Players, lately in Stamford, Conn., will reopen in Mount Vernon, N. Y.

Henry Kolker closed in The Greyhound on June 1, and two days later opened with the Hunter-Bradford Players in Hartford, Conn., playing Horkey in The Seven Sisters. Frances Jordan was Tici, and capital support was given by John Findlay, Ernest Stallard, Charles Trowbridge, Albert Parker, Frank Herbert, Louise Rial, Olive Oliver, Deidre Doyle, Gwendolyn Piert and the two charming Tobin children, Genevieve and Vivian. Robert Milton's masterly production was again in evidence.

Mr. and Mrs. Fred C. House closed their engagement with the Paterson (N. J.) Opera House Stock company on June 8, after two years of most gratifying success. They were members of the original organization, which is the first and only successful stock company in Paterson.

The Second in Command, by Robert Marshall, was presented by the Butterfield Players at the Belasco Theatre, Washington, on June 3. The company scored strongly. Franklin Ritchie, Everett Butterfield, Herbert Jones, Frederic Forrester, Charles Lane, Walter Wilson, Jane Marbury, Nina Melville, and Jessie Glendinning were accorded preferential recognition. The week of June 11, The Prisoner of Zenda. Jerome K. Jerome's comedy, The Way to Win a Woman, is in rehearsal.

F. Marion Crawford's The White Sister, presented in Washington on June 3 by the Poli Players, won the appreciation of large audiences during the week. Isetta Jewell gave an excellent performance in the title-role. A. H. Van Buren was capable as Giovanni. Monsigneur Saracinesca and the Countess Chiaramonte were admirably presented by Mark Kent and Louise Kent. Next week, The Chorus Lady. The Three Twins is in preparation.

The Columbia Players of Washington have achieved some remarkable things, but nothing previously done has equaled the presentation on June 3 of Wilson Barrett's The Sign of the Cross, specially selected for Columbus week. Charles B. Hanford, the Shakespearean tragedian, strongly praised the performance. The regular company was augmented by the engagement of forty extras. Edwin H. Robins had one of his big appointments as Marcus Superbus. The part of Mercia gave Frances Neilson but limited scope. Williard Robertson, concluding his engagement with The Trail of the Lonesome Pine, joined the company as Servillius, Hero, by George W. Barbier; Glabrio, by Carson Davenport; Berenis, by Carrie Thatcher; Ancara, by Aline McDermott; Stephanus, by Violet Fleming; Favius, by Stanley James, and Titus, by Arthur Ritchie, met with favor. Next week, Mary Jane's Pa. The House Next Door is in rehearsal.

RANDOM NOTES.

Frederic McKay, manager of Blanche Ring, sailed for Europe on June 11 on the *Mauretania*, to remain abroad until August, when rehearsals will commence of The Wall Street Girl, in which Miss Ring will play her second season. While in London Mr. McKay will place the English rights of Taking a Chance, the comedy-drama by Alexandre Bisson, author of Madame X, which Mr. McKay bought shortly before the recent death of the French playwright.

William B. Chapman has secured Lillian Nordica as star soloist for the Maine Music Festival at Portland, Oct. 14-16. The first day will be devoted to the dedication of the new auditorium, which is part of the City Hall, and the magnificent organ. The first notes heard after the "Hallelujah Chorus" will be the beautiful "Let the Bright Seraphim," by the great Maine singer. Other soloists engaged by Mr. Chapman are Marie Rappold, Julie Lindsay, Elena Kermis, Carrie Bridwell, Frank Ormsby, Salvatore Giordano, Harold Meek, and Franklin Hoiding. There will be a chorus of one thousand.

The Professional Women's Club, of Boston, will soon put on As You Like It, cast entirely by members, Mrs. George A. Hibbard of the Morison Stock company, playing Orlando.

The closing entertainment for the season of the Literary and Dramatic Union will occur on June 21 at 1947 Broadway, in the studio of Irene Ackerman. Among those who will take part are Mrs. Katherine C. Fay, Mrs. John Mildeberger, Baroness Gagus, Madame de Rabagliati, Herbert Crowley, Prof. H. G. Knapp, David M. Cory, and Professor Rivero.

Cohan and Harris's new Bronx Opera House at 438-444 East One Hundred and Forty-ninth Street, will open in Autumn with Raymond Hitchcock in The Red Widow.

Wilton Lackaye will return to the Liebler management next season, having signed up to play Bill Sikes in Oliver Twist, which will go on tour with almost the same cast as presented it in New York this season. Nat C. Goodwin will be Fagin, Marie Doro will be Oliver, and Constance Collier Nancy.

William A. Brady sailed on the *Mauretania* on Tuesday. He looks forward to a busy season after he returns in the middle of August.

With the Winter Garden open all Summer, the Shuberts have arranged for the principals of the cast to take two weeks' vacation. The chorus, musicians, and house attaches will have a week each, in groups of five.

The Liebler company is trying to persuade Princess Der Ling, former lady-in-waiting to the Empress Dowager of China, to come to this country and supervise the staging of the court scenes in A Daughter of Heaven. The Princess married an American, Thaddeus C. White, land commissioner at Shanghai.

Wadsworth Harris was a guest of William Wadsworth Post, G. A. R., at Duxbury, Mass., on Memorial Day, when he recited several patriotic poems. Mr. Harris's stepfather, General B. F. Murray, and his mother are buried at Duxbury.

Edward Emery has withdrawn from the cast of The Divorce? at McVicker's Theatre, Chicago, in order to prepare for his Autumn engagement with The Five Frankforters. Hugo Koch, who has been appearing in The Servant in the House, is his successor in The Divorce?

Julia Marlowe being unable to appear on account of illness in Pittsburgh on June 6, her understudy, Lenore Chippendale, played Portia. She also appeared during the week in the roles of Lady Macbeth and Katherine with much success.

Within the Law, Bayard Veiller's play, will be the first production in the new Eltinge Theatre on Forty-second Street, to be opened about Sept. 1. The drama is still running in Chicago.

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FROM THE LARGER CITIES

CHICAGO.

CHICAGO, June 11 (*Special*).—With the one hundred and ninth performance in Chicago The Only Son closed its engagement last Saturday night at the Olympic Theatre. Thomas W. Ross, the star, finished then his twentieth week in Chicago, as he had played here in As Everyday Man before the opening of The Only Son. It was Mr. Ross's faith in The Only Son that carried it to success and he will appear in it next season. It will be recalled that Wallace Eddinger appeared in the same role in the Eastern production. Reviewers praised it as a production, but New York didn't seem to like it, and it was shelved. Mr. Ross was enthusiastic about it, however, and brought about a revival, which opened at Powers's Theatre, where it played for three weeks. Then it was taken to the Olympic Theatre, where it remained for a long engagement, reasonably prosperous from the box-office point of view, and certainly giving to Chicagoans an opportunity to enjoy a good piece of play writing. It is "better drama" than The Fortune Hunter, also by Winchell Smith, and in which Mr. Ross played the leading role for a long engagement at the Olympic Theatre. But it lacks the "color" that numerous well-drawn characters and episodes interesting, if even though digressive made for the high popularity of The Fortune Hunter. The Only Son will open on Labor Day in Cincinnati.

An August production is announced of a musical comedy heretofore referred to as The Clairvoyant, but now called The Charity Girl, libretto by Edward E. Pepe and the musical score by Victor Hollaender. The production is to be made by George W. Lederer, probably at the Studebaker Theatre.

It is reported that Richard Carle is seeking an opening for the revival of a musical comedy called The Three Romeos, with which New York city already is familiar. The Colonial Theatre is mentioned as the probable house for this revival.

Curiosity is ripe here regarding the future of the Palace Theatre, Chicago's latest addition to the "loop" group of first-class playhouses, which was opened by Martin Beck with high-grade vaudeville. Since reports of Werba and Luescher having taken an option on Mr. Beck's Palace Theatre in New York city, there is much speculation here as to whether or not this enterprising young firm will undertake to acquire the Chicago playhouse.

William Norris, the principal comedian with A Modern Eve, now playing at the Garrick Theatre here, is owner of the dramatic rights to the novel, "The Winning of Barbara Worth," by Harold Bell Wright. It is said that Elsie Ferguson will appear as a star next season in the dramatization to be made from this story.

Another clergyman has written a play and produced it. The Rev. R. A. John, pastor of St. Paul's Evangelical Church in Chicago, is the author of a play in four acts, which is called The Lost Chord. It was presented on the night of June 7 in the College Theatre. The locale of the story is the coal region of Pennsylvania.

The Quaker Girl continues at the Illinois Theatre, and The Divorce is in its eighth week at McVicker's. Elsie Janis and Joseph Cawthorn continue to amuse patrons of The Slim Princess at the Studebaker Theatre. Within the Law remains at the Princess Theatre, Ready Money still is at the Cort, and A Modern Eve continues to fill the Garrick. A Romance of the Underworld, with Holbrook Blinn, closed at the Chicago Opera House last Saturday night. George M. Cohan's Grand Opera House still keeps Officer 666 on duty. M. C. BAKER.

BOSTON.

BOSTON, June 10.—Jimmy Valentine has gone his way. The Typhoon has blown over, the Hollis, Shubert, Colonial, Plymouth, and Boston theatres are all closed; the parks are all open (they are all having "cabarets" now), and from now on we are to be, theatrically, very summery.

As the first real "Summer show" we have at the Tremont Little Miss Fix-It, who visited New York in company with Nora Bayes and Jack Norworth. She now has for her guide, impersonator and friend Alice Lloyd, who in the course of the piece delights her audience with many of the London music hall songs for which she is so deservedly popular. Lionel Walsh heads the co. supporting Miss Lloyd. The engagement opened on Tuesday to allow for the installation on Monday of a new cooling plant.

During the absence of John Craig and Mary Young, who are playing The End of the Bridge, the Harvard prize play, in Chicago, The Climax is continuing its run at the Castle Square. The performance is one of delightful smoothness, as three members of the cast appeared in the same roles in one or another of the original companies. They play with sureness of touch, as does Donald Meek, of the stock co., who as the elder Goffanti is doing some of the best work of his career. On the opening night there was present a large delegation of Harvard students, members of Alpha Phi Sigma and Sigma Alpha Epsilon.

At the Majestic, where Lindsay Morison has installed his stock co. for its usual Summer season, with a weekly change of bill, Mrs. Wiggs of the Cabbage Patch, with her optimism and comedy has replaced the grim Hungarian play, The Typhoon, which was very interestingly done last week. Rose Morison is Mrs. Wiggs, and Howell Hansell leads the support.

The Bijou is presenting as special features the new pictures of Scott's Lady of the Lake, and a new "camera chat" by Julian Mortimer Cochrane, "the Yankee traveler."

The remarkable pictures of Rainey's African Hunt are still at the Park, and the Durbar in Kinemacolor is to remain at Tremont Temple for a couple of weeks longer. The Kinemacolor people are going to take some colored motion pictures of scenes in Boston. FORREST IZARD.

LOUISVILLE.

A notable event of the season will be the appearance of the Weber and Fields's Jubilee co. at the Shubert Masonic Theatre June 7. The advance sale at topnotch prices has been very large.

The agitation of the Children's Theatre project in New York excites interest here because of the activities in its connection by members of the Wolfe family, a notable Kentucky one.

Eugene L. Rhodes, many years ago treasurer at Macauley's, was one of the visitors of the week.

The Whalley Brothers—John and "Jim," of the New Buckingham Theatre and prominent in the Empire Circuit of burlesque theatres, gave a big barbecue, one of the old-time Kentucky kind, at Spring Bank Park, June 4. A large sum was realized for a worthy charitable object.

Colonel John T. Macauley, of Macauley's Theatre, is making his customary Summer visit in Gotham. While en route, he on Decoration Day visited Arlington Cemetery, at Washington, and caused the grave of his brother, General Dan Macauley, to be beautifully decorated with flowers. Each year Colonel Macauley visits Arlington for this purpose.

CHARLES D. CLARKE.

Other Large Cities Reports on Page 30.

RECORD OF DEATHS.

Kitty Melrose, of the London company in The Quaker Girl, committed suicide by inhaling gas in that city on June 6. Edward Lawson Johnston, son of a beef-extract millionaire, had promised to marry her, but he had left her when his family opposed the match. He wrote to her explaining his action and she left a pathetic letter ending, "God forgive you, as I hope He will forgive me."

Mrs. W. J. Brady (Marie Lorens) died at the Hahnemann Hospital in this city on June 4 of acute pneumonia. Her husband, who was playing with Officer 666 in Chicago, was summoned by telegraph. She had appeared with Harry Clay Blaney in The Boy Detective, in How Baxter Butted In, in Vaughan Glaser's St. Elmo season before last, and in other companies. Interment was made at Putnam, Conn.

Frank Haydn, elder brother of Carl Haydn, tenor with Marguerita Sylva in Gypsy Love, died in Chicago on June 6.

L. R. Stockwell, veteran comedian and manager, died on June 7 at the University of California Hospital, San Francisco, aged sixty years, after a protracted illness. For several years he had been totally blind. Mr. Stockwell managed the old San Francisco Alcazar and with Alfred Ellinghouse established the Stockwell Theatre, later known as the Columbia, in the same city. His widow (Ethel Brandon) and daughter, Polly Stockwell, survive.

OTHER DEATHS REPORTED ON PAGE 31

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Frank H. Fey and Emma De Weale, for stock or first-class attractions. 203 Brighton Avenue, Allston, Mass.

Small leading woman, fair, ingenue type. Summer stock. Winter repertoire; good wardrobe. C. B., MIRROR.

S. G. Davidson, general business, heavies and characters, after June 8. Gen. Del., Baltimore, Md.

For leads or genteel heavies, permanent stock, one bill a week preferred, for Summer and next season; 5 feet 10. Jay Florence, Gen. Del., Ilion, N. Y.

Former newspaper man for theatrical company, business capacity. A. Milton, MIRROR.

Leading woman for leads, heavies, second business or A No. 1 repertoire. Leo Dale Ingraham, 1122 Superior Avenue, Cleveland, Ohio.

Will consider offers for Summer stock; considerable experience in amateur theatricals. Howard Arany, 858 Emmett Street, Schenectady, N. Y.

Chester Lambert at liberty for stock. 6 Hetia Park, Roxbury, Mass.

James Peck and Margaret Briggs, director leads and juveniles, character and general business, musical comedy producer. James Peck, Lyric Theatre, Joplin, Mo.

Alice Threll, capable character and general business woman; 5 feet 8; 26 years old. Germania House, Davenport, Iowa.

Alberta Lee, for Summer and regular season, characters, general business; stock experience, wardrobe, ability. R. F. D. No. 5, Painesville, O.

Douglass Hope, age twenty-two years, experienced in stock, light juvenile, 5 feet 8 inches. 1221 Walnut Street, Philadelphia, Pa.

Wanted—Dramatic.

Opening with Al. G. Fields for coming season: Ten dancers and singers, two tenors, two baritones, one heavy basso, ten chorus singers, minstrel act. Al. G. Fields, 50 Broad Street, Columbus, O.

General man, character man, ingenue or juvenile woman, stage carpenter, and electrician, with lamps, etc. William H. Harder, Pottstown, Pa.

Chorus girls, ponies, four comedians, two prima donnas, two soubrettes, two leading men, two general business men. Show opens June 8, season's engagement. Interstate Amusement Company, Pueblo, Colo.

Lady partner for vaudeville acts, singer or dancer. F. V. Palmerton, Marshall, Mich.

Leading man and woman, general business man with specialty, heavy man. Must have wardrobe and ability. Chester A. Keyes, Keyes Stock company, Springfield, Mo., week of June 9.

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FOR SALE—A dramatic selection; good for vaudeville actor; a sure hit. If interested address Lewis M. Cowen, 734 East 9th St., N. Y.

FOR SALE or Lease—Vaudeville playlets, comedy and dramatic; high class material. For big time, small time, or any time. Address William J. Carter, 145 W. 149d St.

NEW YORK dramatist of reputation wishes a dramatic agent who, on a commission basis, will attend to placing his work. Immediate. care MIRROR.

PARTNER wanted for a powerful semi-Mexican drama; recently copyrighted by author with a national reputation; author's name alone big drawing card; play deals with corporation greed; non-military; special scenery; short cast; $1,000 required for one-half interest. Further particulars of "Author," Room 55, No. 161 Summer St., Boston, Mass.

STAGE Director—Shubin Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; opening secured singers and clever people always in demand. Stallett Exchange Building, 145 W. 45th.

PIANISTE and Boston drummer ladies; experienced in vaudeville work; wish to locate. Ethel Hilts, Sydney, Nova Scotia.

WANTED—Baritone singer; must be strictly sober; state experience; lowest salary expected in first letter. Address E. J. Wolfe, Lowville, N. Y.

WANTED—A strong modern drama; with small cast by an American author. Alexandra Viards, Room 911, 145 W. 45th St., N. Y.

WANTED—A clever libretto and lyric writer, to co-operate with composer as a partner, for constructing and writing light opera or musical comedy; state references. Address Earl McCoy, care MIRROR.

WANTED—Position as stage-manager, permanent stock, at leisure August 1st; experience, ten years with high-class stock and productions. Address Charles Peyton Glocker, care MIRROR.

People in all lines for airdome stock; send photos. Dixie Theatrical Exchange, Dallas, Texas.

Stock people in all lines for dramatic and musical comedies. United Amusement Company, 310 Prince Theatre Building, Houston, Tex.

Man for second business; woman for second business. W. F. Barry, box 337, Williamsport, Pa.

People in all lines with specialties. Hazel Woods, Arkansas City, Kan.

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People in all lines for Karl King companies. Karl King, Orpheum, Oil City, Pa.

At Liberty—Miscellaneous.

Violinist. F. E. Frinkley, 224 East Main Street, Kent, O.

Picture and vaudeville pianist. Address "L," MIRROR.

Acrobats, leapers, and tumblers. Address Ernest and Maurice De Espa, Dresden, Tenn.

Experienced trap drummer. T. Drummer, general delivery, Springfield, Ill.

Singing and dancing acrobatic comedian, blackface and Irish. Tommy Barrett, box 82, Weir, Kan.

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George A. Childs, with the Orpheum Musical Comedy company in the West.

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AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

LOS ANGELES. — BURBANK: Laurette Taylor in Peg o' My Heart 2-8; packed houses. —BELASCO: Lewis Stone in The Virginian May 27-2; big business. Muriel Starr in His Father's House 3-9.—LYCEUM: Fisher's Follies co., with May Boley, in Tillie's Nightmare 26-1; packed houses. Little Johnny Jones 2-8. —NEW MISSION: Mission Play (sixth week) 27-1; good attendance.—MASON: Helen Ware in The Price 3-8. DON W. CARLETON.

SAN FRANCISCO.—COLUMBIA: Spring Maid May 27-2 pleased good business. Henrietta Crosman in The Real Thing 3-8.—ALCAZAR: 21-2 pleased good business. The Melting Pot 3-8.—CORT: Margaret Anglin 27-1 pleased good business. Margaret Illington in Kindling 2-8.—SAVOY: Bernhardt and Reiane pictures 2-8. A. T. BARNETT.

OAKLAND. — MACDONOUGH: Kolb and Dill in The Girl in the Train May 26-30; well presented; Olga Stock clever; capacity houses. Henrietta Crosman in The Real Thing 31, 1; performance and attendance very satisfactory. —LIBERTY: Bishop's Players presented The Dairy Farm 27-2; well presented; customary attendance.—COLUMBIA: Columbia Stock co. in The Mustard Kings 26-1; performance and business fair.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Helen Ware in The Price May 27 pleased fair house. James Hawley Stock co. 28-8; opened to good business.

DENVER.—BROADWAY: Carter, magician, 3-9, canceled.—ITEM: Good advance sale for Margaret Anglin 13-15.

CONNECTICUT.

HARTFORD.—PARSONS: Hunter-Bradford Players in The Seven Sisters 3-8 pleased good houses.—POLI'S: Stock co. in The Deep Purple 3-8; well presented; business good. A. DUMONT.

WATERBURY.—JAQUES: Poli Stock co. in The Chorus Lady 3-8 pleased capacity.

FLORIDA.

JACKSONVILLE.—DUVAL: Regan-Lewis Stock co. May 26-1 pleased fair business.—AUDITORIUM: Jacksonville Choral Society 3 pleased fair house.

IDAHO.

BOISE CITY.—PINNEY: Ferris Hartman in The Campus May 28 pleased.—ORPHEUM: Le Moyne Stock co. in The Runaway Match 27-1; good co. and business.

IOWA.

GRINNELL.—COLONIAL: Harry Bulger in The Flirting Princess May 27 pleased fair house; counter attractions.

KANSAS.

FORT SCOTT.—AIRDOME: The Elisabeth Morrill Stock co. May 27-1. Kaye Sisters' Stock co. 3-8.

MAINE.

BANGOR.—OPERA HOUSE: Gay Musician 7, 8 canceled. Season closed.

BRUNSWICK.—TOWN HALL: Sunny Stock co. 1; good co.; packed house.

BELFAST.—COLONIAL: Moon Girl 7, 8.

MARYLAND.

BALTIMORE.—FORD'S: The Aborn Opera co. began their seventh week May 10-15, with a very creditable production of Bizet's Carmen. As usual, the audience was extremely large and enthusiastic. Bertha Shalek sang the title-role well. Rigoletto will be sung during the latter half of the week. The two Italian tenors, Sciaretti and Sinagra, have won unstinted praise from the press and public for their work.—AUDITORIUM: The Thomas Players are offering Faust 10-15; opening to good business. Charles Dingle handles the title-role well. Barwald does some good work. The production is well mounted, and the supporting cast is fair. —HOLLIDAY STREET THEATRE: The stock co. is offering a revival of Michael Strogoff 10-15. Their production of Clyde Fitch's The City was very well done.—ITEMS: The cabaret performances at the Maryland enter upon their third week to capacity every night. Levi's Orchestra and the vaudeville acts have caught on wonderfully with the public, and every night the house is crowded.—The W. T. Carlton Opera co. will begin an engagement at the Academy of Music 17. They will present the works of Gilbert and Sullivan; their opening production being Patience, to be followed by The Mikado. I. BARTON KREIS.

MASSACHUSETTS.

BOSTON.—TREMONT: Alice Lloyd in Little Miss Fix-It 4-8.—CASTLE SQUARE: The Climax 3-8.—MAJESTIC: Stock co. in Miss Wiggs of the Cabbage Patch 3-8.—PARK: Rainey's African Hunt pictures.—TREMONT TEMPLE: Durbar-Kinemacolor. P. HEARD.

HOLYOKE.—MOUNTAIN PARK CASINO: Season opened with Coming Thro' the Rye May 30; good co., including Miss Young, Tom Burton, Roy Pitcher, Grace Pomeroy, and Odella Collins.

MALDEN.—AUDITORIUM: Chicago Stock co. May 27-1; usual good work by entire co.

MICHIGAN.

DETROIT.—GARRICK: Weber and Fields's Jubilee co. May 30 pleased capacity.—OPERA HOUSE: Sheehan Grand Opera co. 27-1 pleased. —LYCEUM: Vaughan Glaser Stock co. 27-1 drew well and pleased.—GAYETY: Columbia Burlesquers 26-1; good business. ELYP A. MARGNI.

COLDWATER. — TIBBITS: Ben Greet's Players May 12 pleased.

MINNESOTA.

ALBERT LEA. — AIRDOME: Obrecht Stock co. 3-8; fair business. Breckenridge Stock co. 17.

WINONA.—OPERA HOUSE: Alice Lloyd in Little Miss Fix-It May 28; big hit; good business.

MISSOURI.

KANSAS CITY.—WILLIS WOOD: Woodward Stock co. in The Fighting Hope 2-8 satisfied good business. Man of the Hour 9-15.—SHUBERT: Grand opera 3-8 pleased good business. D. KEEDY CAMPBELL.

ST. JOSEPH.—AIRDOME: William Grew Stock co. 3-8 pleased good business.

NEBRASKA.

KEARNEY.—OPERA HOUSE: Alice Lloyd in Little Miss Fix-It May 22 pleased full house. —AIRDOME: National Stock co. 20-27; good co. and business.

BEATRICE. — AIRDOME: Austin Players May 30, 31 pleased fair business. Clara Knott co. 3-8.

LINCOLN.—OLIVER: Barrow-Winninger Players in The Dawn of a To-morrow May 27-1; excellent business.

NEVADA.

RENO.—MAJESTIC: Creatore's Band May 25 pleased good business. Margaret Illington in Kindling 1; big house; well pleased.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Mr. and Mrs. Harry Thorne in comedy sketch, Dare-Devil Frank, and Beatrice Drew in songs, with pictures, 3-5; good business. Richards and De Winters, Coon and Baby, Steve Morton, singing and dancing, 6-8.

NEW JERSEY.

JERSEY CITY.—MONTICELLO: Gotham Stock co. in The Life of Dora Thorne 3-8 pleased fine business.—HIPPODROME: Raymond Whitaker Stock co. in The Bells 3-5. Hal Florence's co. in A Mountain Waif 6-8. WALTER C. SMITH.

TRENTON.—TRENT: Morton Opera co. in Girls Will Be Girls 3-8; good business.—BROAD STREET: Under new management, will repose June 10 with Manhattan Players in stock.

UNION HILL.—HUDSON: Hudson Stock co. in The Dawn of a To-morrow 3-8 pleased packed houses.

BAYONNE.—OPERA HOUSE: Charles K. Champlin co. May 23-25; good business.

NEW YORK.

ELMIRA. — ROBICK'S: Manhattan Opera co. May 27-1 in fine presentation of The Bbo Gun; special mention is due Walter Catlett, Wilmer Bentley, Francis Lieb, Arthur Hull, Arthur Burckley, Caroline Dixon, Sarah Edwards, Meda Foster, Ida Van Tine, and Edward O'Brien; the orchestral direction of George Lyding was of the best. J. MAXWELL BEERS.

BUFFALO.—STAR: Bonstelle Stock in Anglish presentation of As You Like It 3-8.—TECK: Teck Stock co. in Mrs. Leffingwell's Boots 3-8 pleased good business.—SHEA'S: "Honey Boy" Evans headed bill 3-8; business good.—LAFAYETTE: Burlesque, Miss Manhattan, 3-8, pleased big business. J. W. B.

SCHENECTADY.—VAN CURLER: Malley-Dennison Stock in The County Chairman, with Hallett Thompson in title-role, pleased capacity. Easiest Way 10-15. NAT SAHR.

SYRACUSE. — WIETING: Ralph Kellerd Stock co. 3-8 satisfied excellent business.—EMPIRE: Stock co. 3-8 pleased fair houses. E. A. BRIDGMAN.

BROOKLYN. — GREENPOINT: Crescent Stock co. in The Easiest Way 3-8 pleased capacity.—BUSHWICK: Eva Tanguay, headliner, 3-8.—NEW BRIGHTON: Olga Petrova 3-8; big hit.

WATERTOWN.—CITY OPERA HOUSE: Parish Priest and Angel of the Trail May 27-1 pleased good houses.

PLATTSBURGH. — THEATRE: The Gay Musician May 30 failed to please two fair houses.

HERKIMER.—GRAND: Pickert Stock co. 3-8 pleased packed houses.

JOHNSTOWN. — GRAND: Edith Theatre Opera co. in The Mikado 3 pleased big house.

NIAGARA FALLS. — INTERNATIONAL: Appel Stock co. 3-8; popular co.

LYONS. — MEMORIAL: Belgarde Stock co. May 27-1; good business.

PENN YAN.—SAMPSON: Lyric Stock May 30-1 pleased fair business.

PALMYRA.—OPERA HOUSE: Belgarde Stock co. 3-8 pleased good business.

GLENS FALLS.—EMPIRE: Longacre Stock 3-8 satisfied fair business.

OHIO.

YOUNGSTOWN.—GRAND: When Knighthood Was in Flower 3-8, by Wright Huntington Players: big business.

SPRINGFIELD.—NEW SUN: Maidie De Long, Henry Hargrave and co., Lawrence Johnson 3-8; pleased fair business.

OKLAHOMA.

LAWTON.—METROPOLITAN: Inside Inn May 31, 1, pleased good business.—CASSIN AIRDOME: Kelly and Boltne Musical Comedy co. 27-3; good co. and business.

M'ALESTER. — STAR AIRDOME: Gallup Stock co. May 27-1 pleased fair business. Jack Bessey Stock co. 2-6.

MUSKOGEE.—OLYMPIC: North Brothers Stock co. May 27-2; excellent co. and business.

OREGON.

PORTLAND.—HEILIG: Man from Home May 20-26; excellent co. and business.—ORPHEUM: Florence Roberts 20-26; good business. JOHN S. LOGAN.

PENNSYLVANIA.

WILLIAMSPORT. — VALLAMONT PAVILION: Clara Turner Stock co., No. 1, in A Fatal Wedding May 30-1; Clara Turner Stock co., No. 2, in The Charity Ball 3-5; good co. and business. No. 2 co. in A Fight for a Million 6-8.

READING.—ACADEMY: Putting It Over, by Frank Hatch, May 30; well presented; season closed.—ORPHEUM: Messrs. Wilmer and Vincent closed another successful season at this playhouse 1, and will reopen early in August.

LANCASTER.—FAMILY: Dorner Players in The Charity Ball 3-8 pleased good business. —ROCKY SPRINGS PARK: Paul Burns co. opened season in The Belle of Richmond 8; good business.

WARREN.—WOODARD: Himmelein's Associated Players 3-8; fifth week; pleased big business.

SCRANTON.—POLI: Poli Stock co. in Three Twins May 27-1 pleased excellent business.

SUNBURY.—ROLLING GREEN: Clara Turner Stock co. 3-8; record business.

RHODE ISLAND.

PROVIDENCE.—KEITH'S: Mrs. Wiggs of the Cabbage Patch 3-8; capacity. Easiest Way 10-15.—EMPIRE: The Commuters 3-8. Woman in the Case 10-15. H. F. HYLAND.

WOONSOCKET.—BIJOU: Stock season closed with Out of the Fold 1; house packed; enthusiastic audience. Musical comedy season 8, with J. W. German's co. in Seven Hours in New York; well received.

TEXAS.

PALESTINE.—TEMPLE OPERA HOUSE: Kitty Francis and Rube Welch 3-8; big hit; crowded houses.

WAXAHACHIE.—AIRDOME: Whittaker Stock co. May 27-1 pleased fair business.

VERMONT.

BELLOWS FALLS.—Swafford Stock co. May 30 pleased S. R. O.

VIRGINIA.

RICHMOND.—ACADEMY: La Verne Stock co. in The Greatest Thing in the World 3-8 pleased good business.

WASHINGTON.

SEATTLE. — METROPOLITAN: Blanche Bates in Nobody's Widow May 30-1 pleased good business.

SPOKANE. — AUDITORIUM: The Pink Lady May 26 pleased good business.

WEST VIRGINIA.

WHEELING. — COURT: Baldwin-Melville Stock co. 3-8 in Thelma; Miss Baxter and Will Deming deserve special mention; good business.

WISCONSIN.

LA CROSSE.—THEATRE: Alice Lloyd in Little Miss Fix-It May 20 pleased good house.

WYOMING.

LARAMIE.—OPERA HOUSE: Rainbeau May 31 (local) pleased S. R. O. Cast included Ralph McCullough, Jr., Bud Congdon, and Esther Johnson, all of whom did creditable work.

CANADA.

MONTREAL, QUE.—HIS MAJESTY'S: Alice Lloyd in Little Miss Fix-It 3-8; good business.—ORPHEUM: Lost Twenty-four Hours 3-8 pleased big business.—FRANCAIS: Summer stock in Paid in Full 3-8; good business. —PRINCESS: Summer opera co. 17. W. A. TREMAYNE.

CALGARY, ALTA. — GRAND: Wyoming May 20-22; fair co. and business. White Squaw 23-25; fair co.; good business.—EMPIRE: Howland Lane and co. 20-27 pleased capacity.—LYRIC: Sherman and Cleveland's Musical Comedy co. 20-25; fair co. and business.

REGINA, SASK.—THEATRE: Jessie James May 21, 22; fair co.; good business. May Robson in The Rejuvenation of Aunt Mary and A Night Out 23-25; excellent co. and business.

SASKATOON, SASK.—EMPIRE: Sanford Dodge May 29, 30 pleased good business.—STAR: Belle of Japan 29, 30; fair business.

OTTAWA, ONT.—DOMINION: Stock co. in The Lily 3-8.—COLONIAL: Stock co. in Raffles 3-8; both pleased big business.

NEW THEATRES

King and Cameron's new Opera House in Laramie, Wyo., is about half completed and will surely be ready for early Fall opening.

Adolf Phillips will re-enter local management with a new theatre to be erected in East Fifty-seventh Street for German comedy productions, opening in September with a play called Auction Pinochle.

L. and A. Pincus and Meyer Solomon are to build a new $400,000 theatre in Southern Boulevard, near Westchester Avenue, Bronx, for a permanent stock company. It will seat 2,000 people.

It is rumored that Pittsburgh will have another playhouse for burlesque to care for the patronage of the Academy, recently burned. Three officials of the Empire circuit, or Western Burlesque Wheel, have been in that city inspecting sites.

The new Martin Theatre, Lock Haven, Pa., owned by Harry H. Martin, and leased by the Lyric Amusement Company for a period of five years, is built of brick, steel and concrete, and cost $35,000. It has a seating capacity of one thousand. The management expects to open their new house about July 1, and are now ready to contract with theatrical and vaudeville companies.

The Shuberts and Winthrop Ames have leased property at 233-43 West Forty-fourth Street and 232-42 West Forty-fifth Street, where they purpose to erect two more new theatres. Two are now building for them in the same block.

Representatives of William Fox have leased the southwest corner of Broadway and Ninety-seventh Street, adjoining his present Riverside Theatre, for a new house, to be used for vaudeville and motion pictures.

The Liederkranz Society of Grand Island, Neb., is erecting a new theatre and club house at a cost of $75,000, to be completed before Oct. 15, and to seat 1,186.

VAUDEVILLE NOTES.

More than one thousand employees of the American Telephone and Telegraph Company, meeting in Denver, Salt Lake City, Cheyenne, Omaha, Kansas City, and other cities listened on May 28 to McIntyre and Heath's performance in the Denver Orpheum. Delicate transmitters were installed in the Orpheum, and the Colorado Telephone Company ran special wires to long distance headquarters. The A. B. Club, of Colorado, made connections from its club rooms to the rooms of the clubs in the other cities. Most of the clubs reported that their members heard very distinctly.

William Stuart has closed with Edwin Holt's vaudeville act, A Horse on Father, and has reopened with Mr. and Mrs. James R. McCann, playing his original part in Uncle Charles of Charleston, the two thousandth performance of which sketch took place on June 8 at Loew's Delancey Street Theatre.

The A. F. Winnewisser Sons Co. signed a year's contract with the Opera House, Bellows Falls, Vt., opening June 15.

Henrietta Reutti, an attractive Buffalo society girl, will make her debut in vaudeville at Poli's Theatre, Waterbury, Conn. She is a singing comedienne.

"Forest Tempest," claimed to be one of the best trick and educated horses in the world, and belonging to Montgomery Queens Big City Shows, was kicked by another horse while in transit to Aspen, Colo., and died soon after arrival there.

Josephine Moffat has been signed by Ben Harris in London for an American vaudeville tour, opening in September.

Hot weather did not stop the crowds at the Empress Theatre, Kansas City, Mo., June 2-8, David Walters and company, Elmer and Tom Rice, Jennings and Renfrew, Four Musical Hodges, Black and White, and Joseph Slater and company all pleasing immensely.

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Outdoor Amusements

Capitol Beach Park, Lincoln, Neb., opened to good business May 26, which continued throughout the week.

Montgomery Queens Big City Shows drew capacity tent at Aspen, Colo., May 23.

Luna, Coney Island's new amusement resort, drew 151,000 persons on June 2. Old Luna Park formerly held the record of 142,000 admissions recorded on July 4, 1903, the year the park opened. Some idea of what these figures mean may be gained from the fact that the largest registered attendance at the Pan-American Exposition on any day was 144,000.

The season at the Park Theatre, Altoona, Pa., opened June 10 by the Pennsylvania Amusement Company, with J. M. Shuck as local manager. The opening bill was Forty-five Minutes from Broadway, by the E. J. Hall Comedy company.

Barber Park, Bellows Falls, Vt., opened to big business May 30, despite unfavorable weather.

Lakemont Park, Altoona, Pa., is drawing good business, with Jovien's Orchestra as the chief attraction.

R. A. Willson, manager of Natatorium Park, Spokane, Wash., announced that a new feature at the park this year will be outdoor moving pictures, which will be free. Most of the films will be special feature pictures for the park, and will include Homer's Odyssey and Custer's Last Stand.

The Maseppa-Greater United Shows were at Oshkosh, Wis., June 3-8. Business was fine at Elgin, Ill., during the week before, the company making a good impression.

Luna Park, Cleveland, O., opened for the Summer on May 16. New features are a swimming pool and a $30,000 motordome for motor-cycle racing.

The Waxahachie, Tex., Airdome, now owned by C. O. Adkins, opened May 27, with the Whitaker stock company.

The Banda Roma is giving free concerts at the Sans Souci Park, Chicago. Kryl and his band remained for last week at Riverview, and Thavin's grand opera singers will appear again at White City. A cabaret offering was added to White City attractions.

For the Moose Carnival week of June 10 in Hammond, Ind., J. Frank Hatch's shows have been secured, among which will be the reproduction of the famous New York Hippodrome with its gorgeous displays of spectacular and aquatic wonders. The event will be watched with much interest.

Alki Beach, Seattle, Wash., opened May 30, entertaining large attendance.

The Mighty Haag Circus entertained good business in Corry, Pa., May 29.

It was Orphans' Day at Coney Island on June 5, when 4,000 exuberant youngsters from various local institutions were transported to the seashore in loaned motor cars and Manager George C. Tilyou extended the freedom of Steeplechase Park. Peter Doelger dined the whole army at his Kaiser Garden.

At Palisades Amusement Park, over on the Jersey side, the inaugural vaudeville bill includes Harry Brooks and company, Fields and Claire, Harry Tsuda, and Manning and Ford, opening June 10. In the hippodrome this week are the Four McNallys, Howard and Campbell, and Clara Ballerini's dogs. Frank Goodale makes aerial flights daily. Professor Lo Zito and his Royal Italian Guards Band remain a permanent attraction.

When Haag's Circus entrained on June 4 at St. Catharines, Ont., to depart for Galt, an unknown person, supposed to be a dismissed employe, exploded a nitro-glycerine cartridge on the roof of the elephant car. So great was the explosion that the top of the car was wrecked and a keeper was blown out of his bunk. The largest elephant was cut in a dozen places by flying tin and only prompt attention saved it from bleeding to death, while the remaining two were also cut and shaken up. Windows of near-by houses were broken and hundreds were roused by the crash. The police were unable to locate the miscreant. A panic ensued among the caged animals, and the entire force was required to quiet them.

Outdoor Amusements Continued on page 23.

ENGAGEMENTS.

Marie Horgan, with Emma Trentini for next season.

Frank Dekum, for The Only Son, succeeding John Junior.

Marion Bell, for Officer 666 (Chicago company), replacing Millicent Evans.

Frank Ranney, as stage director for the Summer at Ravinia Park, Chicago, for a season of grand opera.

Tyrone Power, Frank Keenan, Fuller Mellish, Julie Opp, Suzanne Sheldon, Berton Churchill, and Arthur Elliott, for William Faversham's revival of Julius Cæsar, opening Nov. 4.

Craig Campbell, for next season with Emma Trentini.

Eugene Macgregor, who replaced Joe Santley with Lew Fields's Never Homes, has closed the season with that organization and contemplates a tour in vaudeville. Mr. Macgregor is engaged for Mr. Fields's new production next season.

Phoebe Crosby, by Walter Damrosch for his new light opera, The Dove of Peace.

Henry Kolker and Elita Proctor Otis, re-engaged for The Greyhound next season.

Arthur Albro, for Gypsy Love.

Henry Vogel, with Emma Trentini next season.

Louis Koemmenich, to conduct the New York Oratorio Society next season, succeeding Frank Damrosch.

Dorothy Jardon, for A Winsome Widow, replacing Emmy Wehlen, whose contract expires this week.

Jane Cowl, for the New York production of Within the Law.

Hans S. Linne, as general musical director for A. H. Woods.

Walter Lawrence, for The Woman Haters' Club.

For the Al. H. Wilson company, opening at Ford's Grand Opera House, Baltimore, Sept. 2: Ezra C. Walck, Harry Spingler, Charles McGee, and Laura Demmers.

Mlle. Dazie and Adelaide and Hughes, for the Winter Garden next season.

Lila Robeson, for the Metropolitan Opera company.

Eveleen Dunmore, for John Philip Sousa's new opera, as yet unnamed.

Hamilton Earle, for The Gypsy.

Phyllis Partington, re-engaged for Gypsy Love.

Victor Morley, for the lead in one of The Quaker Girl companies next season.

Shep Camp, to play Bob Blake in The Traveling Salesman next season.

AMATEUR NOTES.

The season at York, Pa., closed on May 25 with The Pet of the Gulch, under the auspices of the Kriptac Society. Estella McManus, graduate of Mackay's Dramatic School; Beatrice Reisinger, opera singer, and George Meyers, of The Queen of the Moulin Rouge, were in the cast. The support were amateurs. The Kriptacs will put on another play in the Fall.

The Burnt Cork Minstrels, of Burlington, N. J., gave their seventh annual performance for local charity at the Auditorium Theatre May 28, 29. Edward R. Carman, J. Park McConnell, Benjamin F. Cook, Harold V. Holmes, Joseph Mattack, G. M. Halsey Holmes, Clarence E. Smith, W. Leon James, Charles L. Fennimore, William B. Smith, and Erwin Cobb were in the bill.

The Masqueraders, the dramatic club of midshipmen at the Naval Academy, Annapolis, Md., presented on June 3 The Belle and the Brigand, by Midshipman Harold Dodd.

The Shakespeare Society of Wellesley College presented Much Ado About Nothing in Rhododendron Hollow, Wellesley, Mass., on June 1. Katherine Mortenson read the prologue effectively, and the cast included Sara Graves, Lina Carr, Dorothy Deemer, Dorothy Drake, Grace Slack, Evelyn Wells, Helen Cross, Helen Brant, Elizabeth Griffith, Frances Gray, Helen South, Mary Wadsworth, Edith Besse, and Helen Joy.

Milton's Masque of Comus was enacted by the Montclair, N. J., College Woman's Club on May 31, the players being Mrs. Edward D. Farmer, Mrs. J. M. Goodell, Mrs. Louis K. Comstock, Mrs. Frederick Bull, and Mrs. William Bostwick.

The annual carnival play of Central University was given by the students in the Danville, Ky., Opera House May 23. All-of-a-Sudden Peggy was the play. The carnival, the greatest college function in the South, ended May 25 with an elaborate parade and a gala night on the University campus.

The Philomathean Society of the University of Pennsylvania revived Thomas Dekker's The Shoemaker's Holiday at the Botanical Gardens, Philadelphia, on May 15. In the cast were W. D. Shelly, E. L. Hargett, W. H. Trumbauer, R. T. Bonsall, A. C. Hopkins, G. W. Rowley, C. C. Butterworth, W. F. Clinger, R. G. Adams, A. L. Arnold, W. G. Arnold, G. L. Arnhold, D. R. Jones, L. F. Sanville, L. A. Sylvester, and H. D. Learned.

RECORD OF DEATHS.

Joseph Mayo, of Young Buffalo's Wild West, was caught between two cars in the railway yards at Washington, D. C., on May 28, and crushed to death. He was forty-five years of age.

Colonel Joseph E. Caven died on June 2 at Santa Cruz, Colo., of nephritis, aged sixty-seven years. He had managed various dramatic and operatic enterprises and had been associated with newspapers in New York and Kansas City.

Andrew Whitney, of Fitchburg, Mass., father of Manager Whitney, of the Bijou Theatre, Springfield, Mass., died recently in Fitchburg.

Plutano, second of Barnum's historic "Wild Men of Borneo," died on May 31 at Waltham, Mass., aged ninety-two years.

Mrs. Clara Nickerson, once well-known as a singer on the Pacific Coast, died at her home in this city on May 29. Two daughters and a son survive.

Kimble Dunham, cornetist, died suddenly on May 27 at his home at New Brunswick, N. J. A widow and four children survive.

M. Del Bonta, last season manager of a company in The Private Secretary, died May 31 in Bellevue Hospital, New York, of a compound fracture of the skull. He was found unconscious in the area of a house at No. 136 West Forty-sixth Street, and the police concluded that he had fallen over the railing. The coroner concurred. Mrs. Bonta, known as Marie Edith Rice, was sent for. Mr. Bonta was business manager for the late A. M. Palmer for many years, and later manager of Kirke La Shelle attractions and The Round-Up. Burial was at Jordan, N. Y.

Senator George S. Nixon, of Nevada, died on June 5 in Washington, D. C., of meningitis, aged sixty-two years. He was concerned in many mining and other enterprises which had made him a millionaire. Among his interests were the control of several newspapers and of a theatre at Reno, Nev.

Tito Ricordi, chief of the music publishing firm of Ricordi and Company, Milan, Italy, died on June 6 in that city, aged seventy-two years. He had published the works of Verdi, Bolto, Puccini and many more. In 1906 he visited New York to stage Puccini's Madama Butterfly, and had been mentioned as a possible successor to Heinrich Conried in the Metropolitan Opera House directorate.

John F. Driscoll, for many seasons usher at the Savoy and later head usher at the Academy, Fall River, Mass., died at the home of his parents on June 1. He was eighteen years of age.

Eugene Pitou, an oil broker and brother of Augustus Pitou, theatrical manager, died at his home in this city on June 5, aged seventy-three years, of paralysis.

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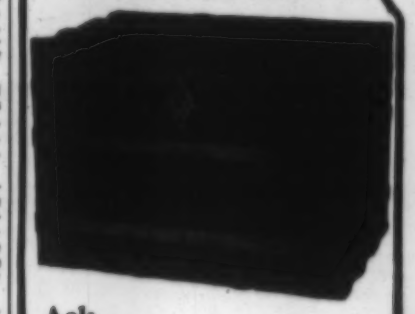

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Seattle, Wash., 12-15, Spokane 17, 18, Missoula, Mont., 19, Butte 20, Helena 21, Billings 22.
ANGLIN, MARGARET (Louis Nethersole): Salt Lake City, U., 10-12, Ogden 13, Cheyenne, Wyo., 15, Denver, Colo., 17-19, Colorado Springs 20, Sault Ste. Marie, Mich., 24.
BATES, BLANCHE (David Belasco): Butte, Mont., 12, Great Falls 13, Helena 14, Billings 15.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BILLY THE KID (Carl Zoellner): North Sydney, Can., 13, Halifax 14, 15.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUNTY PULLS THE STRINGS (William A. Brady): Moose Jaw, Sask., Can., 17.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
CLIMAX, THE (John Craig): Boston, Mass., June 3—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell): San Francisco, Cal., 2-15, Sacramento 17, Marysville 18, Portland, Ore., 20-22, Seattle, Wash., 23-26, Everett 27, Vancouver, Can., 28, 29.
DIVORCE? THE (Rowland and Clifford): Chicago, Ill., April 20—indefinite.
END OF THE BRIDGE (John Craig): Chicago, Ill., June 10—indefinite.
GIRL OF THE UNDERWORLD (O. E. Wee): Millinocket, Me., 12, Patten 13, Island Falls 14, Presque Isle 15, Caribou 17, Houlton 18, Mars Hill 19, Ft. Fairfield 20, Milo 21, Lincoln 22, Guilford 24, Dover 25, Dexter 26, Newport 27, Hartland 28, Bucksport 29.
ILLINGTON, MARGARET (Edw. J. Bowes): San Francisco, Cal., 2-15, Oakland 16, Sacramento 19, Eugene, Ore., 21, Salem 22, Portland 23-29.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
OVER NIHT (William A. Brady): Winnipeg, Man., 9-15.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
ROBSON, MAY (L. S. Sire): Hancock, Mich., 12, 13, Marquette 14, Sault Ste. Marie, Mich., 15, Cheboygan 17, Petoskey 18, Traverse City 19, Manistee 20, Detroit 24-29.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Buffalo, N. Y., 13-15, New York city 17.
WARE, HELEN (Henry B. Harris): San Bernardino, Cal., 12, Santa Barbara 13, Bakersfield 14, Fresno 15, San Francisco 17-29.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
ANSON-GILLMORE: Buffalo, N. Y., May 13—indefinite.
APPELL (Sim Allen): Niagara Falls, N. Y., April 1—indefinite.
BAKER (George Baker): Portland, Ore., March 31—indefinite.
BALDWIN-MELVILLE: Wheeling, W. Va., May 6—indefinite.
BARROW-WINNINGER: Lincoln, Neb., April 29—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY (Messrs. Blaney): New York city May 6—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 16—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 15—indefinite.
BROAD STREET (George E. Brown): Trenton, N. J., June 10—indefinite.
BROOKS: Beloit, Wis., May 20—indefinite.
BUNTING, EMMA (Schiller Amusement Co.): Memphis, Tenn., May 5—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS, PAUL: Lancaster, Pa., June 8—indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—indefinite.
CAPE COD: Portland, Me.—indefinite.
CHAPMAN, CHAS. K.: Bayonne, N. J., May 20—indefinite.
CHICAGO (Charles H. RossKam): Malden, Mass., May 13-July 6.
COLEMAN PLAYERS (M. Wolif): Rochester, N. Y., May 6—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
DOMINION: Ottawa, Can., April 15—indefinite.
ELITCH'S GARDENS: Denver, Colo., June 1—indefinite.
EMPIRE (John Pollick): Syracuse, N. Y., May 6—indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.
FAIRVIEW: Dayton, O.—indefinite.
FEALY, MAUDE, AND JAMES DURKIN: Denver, Colo., June 3—indefinite.
FERGUSON, PLAYERS: Cedar Rapids, Ia., June 2—indefinite.
FRANCAIS: Montreal, Can., May 6—indefinite.
GARSIDE (James S. Garside): Dubuque, Ia., May 12—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 14—indefinite.
GOTHAM: Jersey City, N. J., May 6—indefinite.
HALL (Eugene J. Hall): Altoona, Pa., June 10—indefinite.
HALL (Co. B; Eugene J. Hall): Mansfield, O., June 10—indefinite.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.
HASWELL, PERCY: Toronto, Can., May 20—indefinite.
HAWLEY, JAMES: Colorado Springs, Colo., May 13—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Rockford, Ill., May 13—indefinite.
HOLDEN (Messrs. Edwards and Holden): Indianapolis, Ind., April 22—indefinite.
HOLLIDAY THEATRE (J. F. Arnold): Baltimore, Md., May 27—indefinite.
HORNE: Jamestown, N. Y., May 26—indefinite.
HUDSON: Union Hill, N. J., May 6—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 20—indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.
KEITH (M. Pearlstein): Toledo, O., April 29—indefinite.
KEITH (James E. Moore): Portland, Me., April 9—indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
KING-LYNCH PLAYERS: Worcester, Mass., May 6—indefinite.
KLIMT AND GAZZOLO (Lee D. Ellsworth): Minneapolis, Minn., March 10—indefinite.
KLIMT AND GAZZOLO: Rochester, N. Y., May 6—indefinite.
LANG, EVA (O. D. Woodward): Kansas City, Mo., April 21-June 15.
LATIMORE-LEIGH: Roanoke, Va., May 27—indefinite.
LATIMORE-LEIGH: Lynchburg, Va., May 27—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LE MOYNE: Boise City, Ida., April 15—indefinite.
LEWIS-OLIVER: Lima, O., May 13—indefinite.
LEWIS-OLIVER (Otis Oliver): Detroit, Mich., June 10—indefinite.
LEWIS-OLIVER (Jack Lewis): Richmond, Ind.—indefinite.
LONGACRE: Glens Falls, N. Y., May 27—indefinite.
LYRIC: Geneva, N. Y.—indefinite.
LITTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.
MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.
MALLEY-DENISON: Schenectady, N. Y., April 8—indefinite.
MAY, AILEEN (Leander De Cordova): Wilmington, Del., May 6—indefinite.
MORISON, LINDSAY: Boston, Mass., May 6—indefinite.
MORISON, LINDSAY: Salem, Mass., May 27—indefinite.
NATIONAL: Kearney, Neb., May 20—indefinite.
NORTH BROTHERS: Muskogee, Okla.—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OPERA HOUSE (Alex. Ried): Paterson, N. J.—indefinite.
ORPHEUM: Montreal, Can., May 6—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (C. N. Sutton): Salt Lake City, U., May 12—indefinite.
PAIGE, MABEL (C. W. Ritchie): Jacksonville, Fla., June 23—indefinite.
PAYTON (Corse Payton): New York city May 6—indefinite.
PAYTON (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PHILLIPS, ALBERT, AND LEILA SHAW (A. K. Pearson): Toronto, Can., May 22—indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 6—indefinite.
POLI (S. Z. Poli): Hartford, Conn., May 13—indefinite.
POLI (S. Z. Poli): New Haven, Conn., May 20—indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 6—indefinite.
POLI (S. Z. Poli): Springfield, Mass., May 6—indefinite.
POLI (S. Z. Poli): Waterbury, Conn., May 6—indefinite.
POLI (S. Z. Poli): Worcester, Mass., April 29—indefinite.
POLI (S. Z. Poli): Washington, D. C., April 15—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINGLE, DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thompson): Newark, N. J., May 20—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
REGAN-LEWIS: Jacksonville, Fla., May 19—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
RIGNEY, JACK, AND BERTHA MANN: Hamilton, Can., May 13-July 6.
RIVERVIEW (John J. Garrity): Louisville, Ky., May 12—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 7—indefinite.
SHERMAN: East St. Louis, Ill., June 3—indefinite.
SHERMAN (Robt. Sherman): Champaign, Ill., June 3—indefinite.
SHIRLEY-JESSIE (Harry W. Smith): Seattle, Wash., April 14—indefinite.
SHUBERT THEATRE (A. G. Bainbridge): Minneapolis, Minn., May 26—indefinite.
SIBLEY: Newark, N. J., May 30—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
STODDART: London, Can., June 3—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo., May 26—indefinite.
SUMMERS (George H. Summers): Hamilton, Can., May 20—indefinite.
THOMAS PLAYERS: Baltimore, Md., May 6—indefinite.
TURNER, CLARA (W. F. Barry): Williamsport, Pa.—indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Sunbury, Pa.—indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Lock Haven, Pa.—indefinite.
VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 20-Aug. 31.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WEST END (Wm. Jossey): St. Louis, Mo., May 26—indefinite.
WHITESIDE-STRAUSS: Watertown, N. Y., May 14—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WORLD'S FAIR (Shipman and Kilfoil): El Paso, Tex., April 29—indefinite.

TRAVELING STOCK COMPANIES.

BELGARDE, SADIE (Leo M. Kantor): Little Falls, N. Y., 10-15, Fort Plain 17-22.
BOWDISH (A. N. Bowdish): Ford City, Pa., 10-15.
BROWN, KIRK (J. T. Macauley): New Brunswick, N. J., 3-15.
BRECKENRIDGE: Albert Lea, Minn., 17-22.
CORNELL-PRICE PLAYERS (W. E. Cornell): Hart, Mich., 10-15.
DIXEY'S COMEDIANS: Middleboro, Mass., 10-12, Norway, Me., 17-19, Farmington 20-22.
DYMONT (A. M. Diamond): Pontiac, Mich., 14-15.
EARLE, BEATRICE (F. S. Reed): Crawfordsville, Ind., 10-15.
FRANK PLAYERS (Clarence Auksings): Vinita, Okla., 10-15, Muskogee 17-22.
GILLETTE (J. W. Gillette): Lewistown, Mont., 3-15.
GRAHAM, OSCAR: Jefferson City, Mo., 9-15, Sedalia 16-22, Nevada 23-29.
GUY: Tipton, Ind., 10-15.
HALL, E. J.: Altoona, Pa., 10-15.
HARVEY (Southern: H. D. Orr): Trenton, Mo., 10-15.
HAYES, LUCY, ASSOCIATE PLAYERS: Sapulpa, Okla., 9-15, Webb City, Mo., 16-22.
HIMMELRIN'S ASSOCIATE PLAYERS (Ira E. Earle): Bellevue, O., 10-15.
KEYES (Chester A. Keyes): Springfield, Mo., 10-16, Pittsburg, Kan., 17-23, Independence 24-30.
KNICKERBOCKER (Eastern: E. J. Murphy): Clinton, Ia.—indefinite.
KNICKERBOCKER (Western: E. J. Murphy): Clinton, Mo., 10-15, Richmond 17-22, Trenton 24-29.
LANHAM'S LYRIC PLAYERS: Montpelier, Ind., 10-15.
LEWIS, A. S.: Fairbury, Neb., 9-22.
MAHER, PHIL: Alexandria Bay, N. Y., 3-15.
PELHAMS, THE: North East, Pa., 10-15.
PICKERTS, FOUR (Willis Pickert): Olean, N. Y., 10-15.
SPENCE THEATRE (Harry Sohns): Winfield, Kan., 3-15.
WIGHT THEATRE (Hilliard Wight): Milford, Ia., 10-15.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Messrs. Aborn): Fort Lee, N. J.—indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Baltimore, Md., April 29—indefinite.
ADOLPHUS (Strom and Werkman): Los Angeles, Cal., April 8—indefinite.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
CARLETON OPERA (W. T. Carleton): Baltimore, Md., June 17—indefinite.
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—indefinite.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FLIRTING PRINCESS: Norfolk, Neb., 12, Kearney 13, North Platte 14, Laramie, Wyo., 15, Rock Springs 16, Pocatello, Ida., 17, Boise 18, 19, Weiser 20, Baker City, Ore., 21, La Grande 22, Pendleton 23, The Dalles 24.
GARRICK MUSICAL COMEDY (T. Fitz Gerald): Salt Lake City, U., May 12—indefinite.
GAY MUSICIAN: St. John, Can., 10-15.
JANIS, ELSIE (Charles Dillingham): Chicago, Ill., May 13—indefinite.
JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.
KOLB AND DILL (George Mooser): Los Angeles, Cal., 2-29.
LEE, JAMES, MUSICAL COMEDY: El Paso, Tex.—indefinite.
LITTLE MISS-FIX-IT (Werba and Luescher): Boston, Mass., June 11—indefinite.
MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.
MERRY-GO-ROUNDERS (Columbia Amusement Co.): New York city June 10—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
O, YOU SCHOOL GIRLS: Montierlie, N. Y., 12, Ellenville 13, Liberty 14, Walton 15, Delhi 17, Hancock 18, Deposit 19, Susquehanna, Pa., 20, Windsor, N. Y., 21, New Berlin 22.
ORPHEUM MUSICAL COMEDY (F. C. Hebard): Joplin, Mo., 2-15, Bartlesville, Okla., 17-22.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.
PIRATES OF PENZANCE (Messrs. Shubert and Brady): New York city 3-29.
POWERS, JAMES T. (Messrs. Shubert): New York city April 23—indefinite.
QUAKER GIRL (Henry B. Harris): Chicago, Ill., May 20—indefinite.
RICH AND CADY: San Francisco, Cal., April 28—indefinite.
ROBIN HOOD (Daniel V. Arthur): New York city May 6—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SAVOY OPERA (Stewart Lithgow): Rochester, N. Y., June 3—indefinite.
SIMMONDS COMIC OPERA: Milwaukee, Wis., May 5—indefinite.
SORRIES OF 1912 (William Hamerstein): New York city June 8—indefinite.
SPRING MAID (Werba and Luescher): Seattle, Wash., 16-22.
WEBER AND FIELDS'S JUBILEE: Pittsburgh, Pa., 12, Johnstown and Altoona 13, Harrisburg 14.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 2—indefinite.

MINSTRELS.

COBURN'S, J. A. Coburn): Erie, Pa., 9-22.
GEORGIA TROUBADOURS (Wm. McCabe): Pilger, Neb., 12, Beemer 13, Stanton 14, Battle Creek 15, 16.

CIRCUSES.

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GOLLMAR BROTHERS: Wahpeton, N. Dak., 12, Morris, Minn., 13, Litchfield 14, Cambridge 15, Princeton 17.
HAGENBECK-WALLACE: Middletown, N. Y., 12, Newburgh 13, Kingston 14, Albany 15.
HONEST BILL: Waynesville, Mo., 12, Crocker 13, Dixon 14, Iberia 15.
101 WILD WEST (Miller Bros. and Arlington): The Dalles, Ore., 12, Redmond 13, Pendleton 14, Baker City 15.
PRAIRIE LILLIES: Salamanca, N. Y., 24.
RINGLING BROTHERS: Ottawa, Can., 12, Smith's Falls 13, Kingston 14, Belleville 15.
SPARKS, JOHN H.: Presque Isle, Me., 12.
YOUNG BUFFALO AND COL. CUMMINS: New Britain, Conn., 12, Hartford 13, Putnam 14, Southbridge, Mass., 15, Worcester 17.

BANDS.

CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
EDOUARDE: Woodside, Philadelphia, Pa., May 11—indefinite.
ELLERY'S: Willow Grove, Philadelphia, Pa.—indefinite.
FERULLO'S: Delmar Garden, St. Louis, Mo.—indefinite.
KRYL'S: Riverview, Chicago, Ill., May 18—indefinite.
NATIELLO: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: West View, Pittsburgh, Pa.—indefinite.
ORIUNNO'S: Riverview, Baltimore, Md., May 12—indefinite.
PASSERI: Washington Park, Philadelphia, Pa.—indefinite.
ROLFE (B. A. Rolfe): Boston, Mass., May 27—indefinite.
WESTINGHOUSE: Kennywood, Pittsburgh, Pa.—indefinite.

BURLESQUE.

AVENUE STOCK (Drew and Campbell): Detroit, Mich.—indefinite.
BURLESQUE STOCK (T. W. Dinkins): Toronto, Can., April 29—indefinite.
FOLLY STOCK (J. Fennessy): Chicago, Ill.—indefinite.
GAIETY STOCK (J. P. Eckhardt): Philadelphia, Pa.—indefinite.
LAFAYETTE STOCK (C. M. Bass): Buffalo, N. Y.—indefinite.
MERRY WHIRL (Louis Epstein): Chicago, Ill., May 19—indefinite.
STAR STOCK (Drew and Campbell): Cleveland, O.—indefinite.

MOTION PICTURES.

CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft): New York city May 20—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft): Philadelphia, Pa.—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. C; P. P. Craft): Pittsburgh, Pa.—indefinite.
DANTE'S INFERNO (Collins and Collins): Philadelphia, Pa., 3-29.
DANTE'S INFERNO (No. 2; Collins and Collins): Charleroi, Pa., 10-12, Connellsville 13-15.
HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Pittsburgh, Pa., May 27-June 22.
HOWE, LYMAN H., TRAVEL FESTIVAL: Cleveland, O., 2-29.
KINEMACOLOR DURBAR: Chicago, Ill., May 10-June 15.
KINEMACOLOR DURBAR Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—indefinite.

MISCELLANEOUS.

BARKOOT CARNIVAL (K. G. Barkoot): Dixon, Ill., 10-15.
FRIARS' FROLIC: Philadelphia, Pa., 21, Atlantic City, N. J., 22, New York city 23.
MILDRED AND ROUCLERE (C. G. Maynard): Calgary, Can., 12-15, Edmonton 17-20.
MURDOCK BROTHERS: Eastport, Me., 10-15.
NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 8—indefinite.
PATTERSON CARNIVAL: Oelwein, Ia., 10-15.
RAYMOND, THE GREAT (Maurice F. Raymond): Yokohama, Japan, 9-15, Tokio 18-July 2, Honolulu, Hawaii, 15-20.

DATES AHEAD.

Received too late for classification.

BESSEY, JACK: Denison, Tex., 10-15, Corsicana 17-22.
DONALDSON, HILL, STOCK: Port Washington, L. I., 12, Freeport 13, Amagansett 14, Southampton 15.
HILLMAN'S IDEAL (Frank Manning): Clay Center, Kan., 17-22.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Chicago, O., 17-22.
MISSOURI GIRL (Western: Norton and Rith): Charlevoix, Mich., 12, East Jordan 13, Traverse City 14, Petoskey 15, Onaway 16, Alpena 17, Cheboygan 18, Sault Ste. Marie, Can., 19, Sault Ste., Mich., 20, Manistique 22, Escanaba 23, Gladstone 24, Iron Mountain 25, Crystal Falls 26.
WELCH-FRANCIS MUSICAL COMEDY: Guthrie, Okla., 10-15.

OUTDOOR AMUSEMENTS.

(*Continued from page 21.*)

THE YOUNGEST AVIATOR.

Birdmen with their aeroplanes, monoplanes and dirigibles are busily engaged at various points on Long Island in preparing for the Summer exhibition season. Leo Stevens, who is managing Miss Quimby and others, is as far out as Hicksville with some of his apparatus. Others are at Nassau, Garden City and Mineola. Captain Baldwin, the veteran of the flyers, is at the latter place, where he has in training a new find in aviators—a youth by the name of Cecil Peoli, who promises, in the opinion of experts, to become a sensation. He is said to be only sixteen or seventeen years old, and has made astonishing progress. On his third day after stepping into the captain's aeroplane he sailed it like a veteran, to the amazement of the experienced men who were watching. After that he continued to improve with remarkable rapidity, and is truly the wonder of the aviation world—the youngest aviator in the profession.

Fontaine Ferry Park, Louisville, Ky., notwithstanding cool weather, attracted large crowds week June 2-8. Appearing in vaudeville there are Boyle and Brasil, Les Gougets, H. T. MacConnell, Marie and Billy Hart, and Stepp, Mehlinger and King. Natiello's Band is also a feature.

At Riverview Park, a beautiful place in Louisville, Ky., the Don Philippini Band, with Suzannah Lehman as soprano soloist, pleased a large clientele. The stock company presented the farce A Cheerful Liar in a most acceptable manner June 3-8.

Paxtang Park, Harrisburg, Pa., opened season May 30 under management of F. M. Davis. Business continues good considering cool nights.

The destruction by fire of the Villa at Delmar Garden, St. Louis, Mo., June 2, did not in the least interfere with the operation of the big amusement place. Ferullo saved most of his instruments and regimentals and all of his popular music scores.

ODDS AND ENDS.

Ada Dwyer Russell is resting at her vine-clad and tree-girt bungalow almost within the shadow of the Mormon Temple at Salt Lake City. Lorna is with her, and soon mother and daughter will be joined by Harold Russell, the father, a family party who will spend the vacation days visiting relatives and friends.

After a busy season, David Finestone, treasurer of the Shubert Theatre, Boston, has gone to his home in northern New York, where he will remain most of the Summer.

Marcus Loew is to build his seventeenth theatre for vaudeville and motion pictures in New York city, to be located in Third Avenue near Eighty-sixth Street, to be called Loew's Yorkville Coliseum, and to open about Nov. 1. A feature will be hotel accommodations for players.

Tarboro, N. C., is to have a real theatre. McCraw and McCabe, a local firm, have recently leased the building that was formerly called a playhouse, and are now renovating it. They say that when alterations are completed it will be one of the most attractive and up-to-date theatres in that territory. It is on the Southern Theatre Circuit, Inc., represented by Charles A. Burt in New York.

Ground has been broken for the new Lyceum Theatre, Bayonne, N. J., for the Wendell Brothers. The theatre is expected to be ready for occupancy by the end of September. Vaudeville and pictures will be the attractions.

Alexander Pantages is building a new vaudeville theatre at Edmonton, Alta., and contemplates two others at Saskatoon and Moosejaw.

F. F. Proctor's new playhouse, Mount Vernon, N. Y., will have no stairways, except on fire escapes, the ascent to each of the three floors being by almost imperceptible gradients. The house will have a capacity of nearly 2,000. A roof garden capable of entertaining 2,000 persons will be an innovation for suburban playgoers. Elevators to all floors will be another luxury. An up-to-date hotel and stores and offices will be ready when the theatre is finished.

Alumnæ of St. John's Parochial School, Scranton, Pa., gave an original musical playlet, entitled A Dream, at the Lyceum, June 5. The words and lyrics were by Angela G. Blewitt, supervisor of drawing in the public schools, and the music was from popular songs and operas. Professor John Lee directed the play.

The Contrast, said to be the first American play acted by professionals, and originally produced in New York in 1787, was revived on June 5 by amateurs at Brattleboro, Vt., where lived the author, Royall Tyler, during his latter days. In the cast were Mr. and Mrs. E. G. Chace, Mr. and Mrs. Charles R. Frink, Samuel W. Eager, Fred C. Adams, Linn D. Taylor, Ethel L. Osgood, Elsa Eager, Mrs. J. Gray Estey, Mrs. Shailer E. Lawton, and Mary Cox.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

IN the recent so-called trade political differences arising from the split in the Sales Company, there has come up among other things the new problem in picture production, which is still more or less in the experimental stage. It is the desire to strengthen the various programmes by larger subjects of more than one reel. This is apparent not only in the Independent ranks, but a like balance is being sought among the Licensed manufacturers. For some time past the pictures of several reels have been about the only means by which the outsider, not associated with the Patents or the Sales Company, has been able to realize any profit for himself, and the result has been a flood of films, most of which reflect little credit on their respective producers. On the other hand, some remarkably good work has been done by the regular manufacturers in the way of what have been termed feature subjects. However, when one considers the entire field of motion picture production, it cannot be said that the feature has been able to maintain as high a standard as the regular release.

* * * *

This state of affairs is perhaps due to the efforts of many of the private producers or importers who have had little or no experience in the motion picture field, attempting to make entry into the business through feature subjects. Another seeming difficulty has been the delay of the regular producers in the past to encourage this new field with greater output from their own studios, where both the mechanical skill and the art of picture production are better understood. It has been, however, distinctly for the best that such has been the case, for the wise producer has been merely feeling his way and learning just what are the demands of this larger field of operation, as well as gaining knowledge from the mistakes, which have gone before. It is undoubtedly true that the time of the larger picture play has now come, and the field has much to thank the rivalry at this time for the greater consideration being given to feature subjects, as with it must come a broader field and an advancement of the scope and art of the motion picture, at the same time placing the major part of the future and advancement of motion pictures where it rightfully belongs, with those producers and students, who through the small reel have worked up into the larger field, and who necessarily are best fitted to branch out along this line.

* * * *

Yet as has been frequently urged in these columns, this advancement cannot come without the necessary quality which can be realized only by a closer and more careful study of the demands of the feature film and not by haste to put out quantity. In the one-reel film the producer has learned to condense, and in the long subject he must learn to elaborate, and in elaboration lies as much danger as in condensation. The attempt to compass a regulation drama within the thousand-feet limit and the selling of film by the foot, has no doubt been one of the greatest drawbacks to the best dramatic endeavor in the photoplay. It has resulted in much stilted, "bare-bone" drama. But the great point in any art is the overcoming of its limitations, and although many producers have insisted on presenting stories in single reels that are only capable of development by greater elaboration, there have been many who have shown more wisdom in presenting only such subjects as are suited for the smaller subject. Yet the "padded" single reel is by no means unknown, and there is greater danger of its appearance in the larger subject, unless the producer is careful in the selection of a plot, the action of which carries it over a greater period of time and space. Accordingly, it would seem, the one reel subject will be found to bear the same relation to the larger film as the short story bears to the novel or the playlet to the drama, the arts of which are similar in relation, but which need different approaches in treatment and presentation. This very limitation of space and the forcing of incident upon incident into one film, which would have been developed far better in greater space or number of feet, has no doubt created in the mind of the average motion picture spectator a rather abnormal desire for swift action and concurrence of events. As a rule, this has been detrimental to a thorough appreciation of the true dramatic significance of pictures in the development of character and the presentation of well defined problems of life with their solution. It should, therefore, seem to be the purpose of the longer subject or feature production to advance out of this condition, leaving the one reel photoplay its place and position in treating the less involved and simpler stories, while the larger film may present the more complex theme. Obviously, this attempt to unfold upon a few feet of film what is in reality a large dramatic idea, has been one of the greatest hindrances to the complete dramatic building of innumerable present-day pictures. The longer film is a way out of this difficulty, and should result not only in a fuller treatment of subject matter, but in the dramatic subject there should be displayed vastly more ingenuity in construction and plot development.

JENNY NELSON IN A CHARACTER POSE

A Charming Player of the Lubin Forces

* * * *

In spite of the larger opportunity afforded in the longer film in the way of elaboration of theme and action, it is rather surprising to see, when a rather long plot has been undertaken, the very lack of this necessary quality of any art. Instead of a series of relative events told in silent dramatic action, the production becomes too often a series of explanatory captions, with illustrative pictures following. This has been a primary fault in the work of some of the most intelligent producers. It is, however, scarcely a necessity, when the true value of motion picture action is analysed, since the building of a picture is a matter of constant elimination and a barring of non-essentials. It is in the picture adaptation from play or book that this error is most prevalent in larger films, as well as the one-reel subject, since the producer in his desire to adhere to the original finds himself unable to ignore those features of the plot which are totally unsuitable for presentation in consistent motion picture action. Unfortunately, the adaptation has been the usual thing in features. Most producers have not seemingly dared to branch out along original lines in the way of fresh dramatic ideas, and accordingly have taken popular or classic subjects which have been thought to be particularly suited to pictures. It is no doubt the same "safe and sane" method which prompts our theatrical managers to bring over foreign successes from the other side. What has succeeded once must succeed again. "People like to see their favorite novel, play, or poem in picture form," says the manufacturer. This is undoubtedly true, and is a thoroughly good purpose within the scope of pictures. Yet there comes with it the error which always comes, when one art borrows too freely from another without the necessary readjustment and elimination—the lack of true and complete expression. The limitations and means of expression of the one have been disregarded to give place to obtrusive foreign methods. The art of the painter, the photographer, the dramatist, the novelist, and the actor, should be merely drawn from to build up the particular needs of the picture, if the producer is to branch out along original lines and raise the standard of dramatic art in picture form. Accordingly, along with the adaptation, which has its place, must come original, vital dramas, whose plot and action are fully within the limitations and power of pictures. In this way the so-called feature film will cease to be a film featuring some well-known player who never acted for pictures before and who knows little of the requirements, and it will no longer be the mere adaptation, which, in the majority of cases, fails to ring true, because of its burden of unrelated matter. In its place may come the real motion picture drama of originality, bringing the art into a larger, broader field. Necessarily such a result must require time for its fulfillment, but the rewards would assuredly be in proportion.

* * * *

The profitable reward of the feature and its practicability at the present day has perhaps been one of the chief reasons for the delay of its appearance as a permanent institution on any programme. It is hard to conceive just what place the long film will occupy and what the direct profit will be from exhibiting it in the small theatre. It is a question whether its presence will not crowd out or lessen the output of the single release. Should this be the result—and it would appear the logical outcome—it is a condition rather to be desired, for the reason stated before. It may give the single reel its proper status and raise the art and industry to a higher artistic and commercial basis, because it must ultimately create a larger and better public. The fuller subject giving ample opportunity for the presentation of complete picture drama may reach a higher plane of usefulness and entertaining powers. The demand may then follow for different facilities for exhibiting these films. The wise exhibitor may meet the demands of a public who are willing to pay a larger price of admission for an entire evening's entertainment, broken, perhaps, by the presence of shorter subjects of dissimilar nature, and the present motion picture theatre may be lifted into a more dignified institution, where each picture is not hurled at a spectator to make room for another.

Jane Addams, of Hull-House, Chicago, fame, expresses what may be called pained surprise at certain criticisms or comments in these columns, occasioned by her appearance in a Chicago vaudeville show a few weeks since. She writes as follows:

May 4, 1912.

To the Editor of THE MIRROR.

Sir: The enclosed clipping reached me a day or two ago from Homelke, and I am a little at a loss to know upon what it is founded.

To my knowledge, I have never criticised the moving picture shows. In fact, Hull-House sustained a moving picture show in our little theatre for an entire Summer in the early days of the moving pictures. We have also a film illustrating the activities of Hull-House. I am enclosing a clipping of an interview which took place in Kansas a few days ago, which will, I think, show you my attitude.

When you say that I "misrepresent" the motion pictures I have the right, have I not, to know upon what you base that assertion, as I can recall nothing I have ever said which could be construed in that way? In regard to appearing at the Majestic, I was very happy to have that opportunity during the campaign in Chicago for the preferential vote for woman suffrage when I could address so many people. The audience of three thousand treated me with the greatest respect, as did the management. It would certainly have been foolish in a campaign to ignore an opportunity to reach so large a number of voters when an invitation had been courteously extended. I do not usually reply to newspaper attacks, but I have for so long been considered the friend of moving pictures that I am interested in knowing upon what your editorial was based.

Very truly yours,

JANE ADDAMS.

The published criticism of motion pictures (not moving picture shows) attributed to Miss Addams appeared in the Chicago papers, according to recollection, about two years ago, when she was quoted as saying that motion pictures were injurious in their influence on the young, and therefore needed censoring. At that time, as everybody knows, who is at all acquainted with the matter, motion pictures were not at all as she was alleged to have described them. Nor had they ever been to any appreciable extent the vice and crime-inspiring monsters that they were charged with being. Lacking in art and often in good taste, they certainly were during the early days of their growth, but the improvements in art and refinement that are now generally recognized in the films were well under way at the time Miss Addams was quoted in criticism. Hence it is felt that if she was correctly quoted there is ample justification for the charge that Miss Addams did misrepresent motion pictures.

* * * *

At the same time, it is conceded that, at an early date, Miss Addams took a deep interest in the new amusement, and THE MIRROR as long ago as 1897 gave her credit for introducing motion pictures into Hull-House as an entertaining feature of that institution. It is pleasing to note also from the Kansas City interview to which she refers that she entertains high regard for the films, although it will probably be difficult for her to explain why she should have qualified her praise by adding "when properly censored." Can Miss Addams really be innocent enough to imagine that the so-called censoring which the films have received has had any substantial influence in their advancement?

* * * *

As for the defense Miss Addams offers for her action in appearing as an attraction in a Chicago vaudeville show, when she discussed woman's suffrage to an audience of amusement seekers, there is nothing more to be said. If she considers that she did not degrade herself by such a mountebank performance it is her own affair, and The Spectator will not quarrel with her. It might be pertinent to remark, however, that she was named by a prominent suffragist the other day as a suitable person for a cabinet position, if a woman were President of the United States, which suggests this question: Would it be possible to conceive a national cabinet officer appearing as an advertised attraction in a vaudeville entertainment?

THE SPECTATOR.

SCENE FROM "THE GIRL AND THE SHERIFF"

A Nestor Drama to Be Released June 14.

PATHE SPECIAL "A NATION'S PERIL."

The next big special feature announced for release through the General Film Company by the licensed manufacturers is the Pathe American picture, A Nation's Peril. This subject, in two reels, is of gripping interest, as a MIRROR representative who saw an advance copy can testify. It illustrates in dramatic form what might happen in America if this country were about to go to war with a foreign nation. The backgrounds for the outdoor scenes were made in and around Fort Wadsworth, at the entrance to New York Harbor, under an arrangement with the United States War Department. The interiors are also accurate, although produced in the Pathe studios, the scenes being copies of actual rooms at the fort. To add to the effectiveness of the picture, it may be stated, the Pathe producers had the active co-operation and advice of Lieutenant Woodward of the United States Coast Artillery, who was the author of the photoplay. Nearly a year was consumed in completing the picture, one of the chief scenes, the blowing up of a launch in the ocean by a secret mine, having been made early last Fall.

ONE TWIN TOO MANY.

Through an odd error of the types last week Thanhouser Company's release of Tuesday, June 18, was made to read "Three Twins" instead of "The Twins." The story of this picture is entirely dissimilar from the well-known musical comedy, The Twins, being an original comedy-drama presented in the inimitable Thanhouser style. The special one-sheets and three-sheets are only supplied with the two-reel picture Called Back.

A MANAGER'S FAILURE AND SUICIDE.

CHICAGO (*Special*).—"Please, finder of this, leave me at the undertaker's and don't take me home. Such a business—that Ravenswood theatre! Loss $1,100."

The above message tells the disappointment and tragedy experienced by Gustave A. Dortmund, proprietor of a small picture theatre in Chicago, who recently purchased his house, and was so depressed at what he regarded a misrepresentation of its business that he was impelled to kill himself on June 4 within the little theatre that he owned. He left the message here quoted in explanation of his suicide.

The tragedy illustrates the fact that small 5-cent theatres are not the gold mines that they were. BAKER.

WANT TO USE MOTORS IN SPOKANE.

SPOKANE, WASH. (*Special*).—Better protection for the public is proposed in an ordinance presented by picture show house proprietors of Spokane, Wash., in exchange for the privilege of using electric motors in the operation of their motion picture machines. In addition to the safeguards against fire afforded in picture show houses by the present city ordinances, the proposed new ordinance provides for the equipment of fireproof boxes in which the picture machines are located with automatic shutters; for the installation of fireproof film boxes fitted with self-closing lids, and that no person under the age of twenty-one years shall be permitted to operate a motion picture machine. As E. E. Hayden, Commissioner of Public Safety, is opposed to further legislation affecting the motion picture houses, the new ordinances will have to be introduced before the City Council by some other commissioner. It is believed the other four commissioners will favor its passage. Commissioner Hayden takes the stand that the use of motors increases the fire hazard. MCCREA.

LETTERS AND QUESTIONS

Answered by "The Spectator"

Edgar P. Wolferstan, of 115 South Third Street, Louisville, Ky., sends a postal card with this admonition:

> Moving pictures that portray murders and all such sensations should be prohibited by law and offenders should be given penitentiary sentences. Pictures of an educational nature should be encouraged. Pathe's Weekly is a national blessing. In time the latter will be exhibited in every schoolhouse.

While agreeing with the gentleman's sentiments about Pathe's Weekly and similar film publications, The Spectator ventures to suggest that Mr. Wolferstan's ideas about putting people in jail don't go far enough. Every man, woman and child who yawns at a complete and constant programme of educational pictures ought to be sent up for life. Prohibiting tragedies will not be enough to protect the helpless public; they should be forced at the end of a cop's nightstick to spend all their time looking at pictures that the Wolferstan kind of people select for them.

"N. Y. E." writes from Chicago a few rhyming lines about Francis Ford, who is "handsome and straight" and "never late," and so on. The writer's intentions are good, but candor compels the confession that his verse is bad. He should send his communications hereafter in prose.

May Hamp, Brooklyn: Fritzi Ross is a sister of Yale Ross. No Edison casts have been published with her name mentioned. Possibly she plays minor parts. (2) Many picture houses use a service that does not include the newer issues of films. The reason is that new films cost more money.

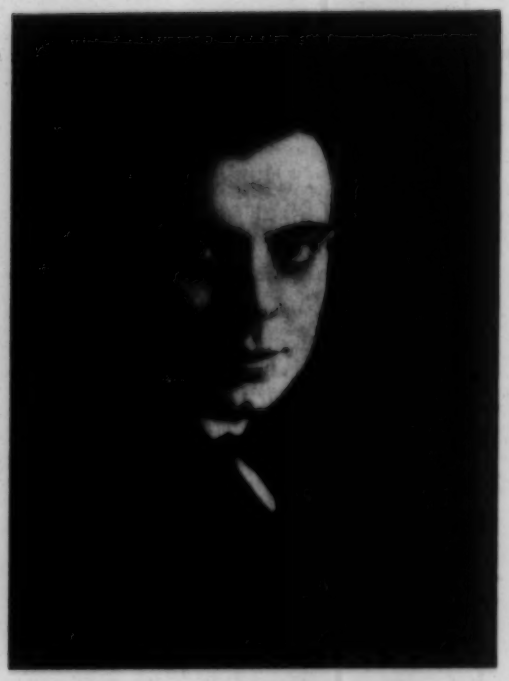
Dixie Hart writes from El Paso, Tex., to ask that a portrait of Mr. Duncan, of the Kelly players, be printed, and the request will be granted cheerfully if the photo can be secured. Questions: (1) Edwin Clarke has been ill for the past five months, but his place in the Edison Stock is open for him whenever he is able to return, which his friends will all sincerely hope may be soon.

SCENE FROM "A NATION'S PERIL"

A Notable Pathe Feature in Two Reels for Release June 24

SCENE FROM "THE PASSING SHADOW" (ESSANAY)

Released June 14.



JAMES CRUZE
Popular Leading Man of the Thanhouser Stock

(2) The part of Brown in Brown of Harvard was played by Edgar A. Wynn. (3) Little Billy in The District Attorney's Conscience (Reliance) was played by Edna Foster.

George Bowles, of Richmond, Va., writes that he has been wondering why fewer inquiries appear in THE MIRROR regarding identities of players than were formerly published. The reason is, he declares, and undoubtedly he is right, that MIRROR readers now know from the reviews the names of most of the players, and no longer need to inquire.

"J. C. B.," San Francisco, Cal.: (1) The two men who had their furniture taken away in On the Installment Plan (American) were Warren Kerrigan and David Fisher. (2) The wife in The Pittsburgh Millionaire (American) was Dot Farley. (3) Jack in The Mummy (Thanhouser) was William Garwood. (4) The maid in Her Crowning Glory was Edith Halleren. (5) The Powers Company has failed to furnish the name of the player who took the part of Ralph in A Moral Coward.

Grace Dasher, of Portland, Ore., volunteers the opinion that it was not Bessie Learn who was "the pretty girl with the dimples" in the Edison picture, Lead, Kindly Light, but Laura Sawyer. Both Miss Sawyer and Miss Learn were in this picture—Miss Learn as the girl, Nellie Gray, and Miss Sawyer as the woman. Both are attractive and both may have dimples for all The Spectator knows.

Chester Crowell, Providence, R. I.: Harry Eytinge played the doctor in Rowdy and His Pal (Edison). (2) Yale Boss has not left the Edison Stock.

Marc E. Jones, of Chicago, relates another instance in which a photoplay plot has been innocently paralleled by different writers, and, strangely enough, it is the story of The Furs, mentioned in a similar way in a recent letter from New Orleans. Mr. Jones writes:

> Permit a word from a steady reader of your department since my return from California, last August, and an off-and-on reader and picture fan for five or six years. In your last issue, just purchased, there is a letter from "J. L.," New Orleans, regarding his scenario, The Sealskin Coat, which he said was based upon an actual occurrance, and which was similar to the Biograph The Furs. On Oct. 18 last I submitted my first scenario, Mrs. Brown's Furs, to Essanay, was told that the idea had been done before, and promptly abandoned the scenario. My plot was essentially the same as the Biograph, although perhaps more risque (and I think funnier), as I had the furs, the gift of an admirer, and had the husband present them to his stenographer. If "J. L." wishes, I would be pleased to send him my scenario for comparison. I also got my plot from real life, but for obvious reasons do not give the source.
>
> I would write you oftener, Spectator, but for a promise to myself not to consider myself a photoplaywright until I had sold two scenarios and had had one produced. I have sold the third one I wrote, and have another out which gives promise of being accepted, so you may receive comments from me in the future.

George J. Lehrer, of Sandusky, O., wants to know the usual form of a scenario or photoplay. This question has been answered many times in these columns, but the regularity with which it continues to crop up indicates that numerous persons are becoming newly interested in the subject all the time. Therefore, let us briefly consider the matter again. First (using a typewriter) set down your cast of characters. Next give a synopsis of the story in narrative form in about two hundred or two hundred and fifty words. Then write your photoplay proper, giving each scene in the order in which it should appear on the screen, and numbering them consecutively. The form of writing a scene should be brevity itself. For instance: Business office interior. Man at desk opening and reading letters. Tears his hair in anguish. Throws letters out of the window. Kicks the office boy under the chin. Sneaks a bottle from behind the desk and takes a drink, etc. Incidentally it may be remarked that this is a scene in The Spectator's office when he gets a handful of giddy, gushing, girly letters about the handsomest actors in the world. But to continue our lesson in photoplay forms: Between or in the scenes should be inserted such interscriptions, captions, subtitles, leaders, letters, speeches (or whatever Mr. Sargent will consent to call them) as are needed in the picture. If you can get this photoplay proper into five hundred words well and good, but if you take over two thousand words you stand a strong chance of not having it read. Further and more particular information may be had from Epes W. Sargent's book, "The Technique of the Photoplay."

C. V. Reynolds, writing from Jacksonville, Fla., comments on the unholy faculty some musicians have of playing the wrong music at critical times: He says:

> The other day I was in a show while Pathe's Weekly was being shown (No. 20), and when it came to the part where it shows one of the ships bringing back the recovered bodies of those who perished on the *Titanic* the highly educated orchestra began playing "Take Me Out to the Ball Game."

This instance equals any that has been reported in the past for pure, undiluted idiocy. No manager should keep such a musician longer than it would take to kick him from the piano into the street. Questions: (1) Edgar Ruff was the boy in You Gotta Stop Kickin' My Dog

ELIZABETH MILLER
A Talented Edison Actress in a Character Pose

Aroun'. (2) Florenece Turner appears in Her Diary (Vitagraph), booked for release June 18.

"G. S.," San Francisco, Cal.: (1) The bridegroom in The Wrong Bride (Pathe) was Charles E. Insloe. (2) The girl sheriff in The Girl Sheriff (Pathe) was Edna Maison. (3) Jimmy in Jimmy's Misfortune was Master George Bahrs. (4) Wilbur Crane was on the legitimate stage before joining the Pathe forces. He has been with Pathe for ten months. (5) The young man who married the daughter of the convict in The Closed Bible (Majestic) was George Tucker. (6) The girl's brother in Bounder (Selig) was Al. E. Garcia. (7) The leading lady in The Spanish Cavalier (Edison) was Laura Sawyer.

MISS DAVIS AGAIN.

CHICAGO (*Special*).—Motion picture theatres in Chicago are being investigated by Miss Kate Davis, of Wilkes-Barre, Pa., who is the president of the National Unform Censorship League, and whose activities have been discussed heretofore in THE MIRROR. She is to recommend further municipal regulations governing picture shows. Miss Davis announces the intention of organizing a committee of fifty representative citizens to consider the results of her investigation, and to co-operate with her in furthering her project of providing further fire protection, sanitation, and restrictions on the admittance of children. BAKER.

BOOSTING THE FOLK ORDINANCE.

A public mass meeting to further the adoption of the Folk ordinance regulating moving picture exhibitions will be held at Cooper Union the latter part of this week, on the initiative of civic and ethical organizations which comprise the Recreation Alliance of New York City. Representatives of these bodies met last week at 1 Madison Avenue, and a resolution was carried recommending that such a meeting be held to protest against the action of the Aldermanic Committee on Laws and Legislation in holding back the ordinance.

G. H. Montague, representing the Gramercy Park Association, the Y. M. C. A. and the Woman's Municipal League, who disapprove of the Folk ordinance because it does not provide for municipal censorship, withdrew the support of the three associations.

READERS, ATTENTION!

The attention of motion picture readers is called to an invitation on page 14 of this issue of THE MIRROR in the Editor's Letter Box, under the caption, "THE MIRROR Wants Advice." The object of the invitation is to induce readers of the paper to send in comments and advice for the welfare of the paper, and it applies to readers of the motion picture section equally with all readers generally. Address the Editor of the Letter Box and be frank and free in expressing opinions.

WEEKLY THANHOUSER FEATURE.

Thanhouser company announces that it will release a two-reel feature film every week. The New Rochelle concern was about the first to specialize in "classics" and other subjects of the feature order, and of late have undertaken the regular monthly issuance of such films. This release will be in addition to a regular weekly single reel. The Thanhouser release days will remain as present, Tuesday and Friday.

To cope with the new feature-a-week order of things, enlargements have been made at the Thanhouser plant, the most important being in the factory, where new developing and dark rooms have been added.

FILMED, THEN DRAMATIZED.

The Gaumont company announces a significant circumstance regarding its July 4 release, entitled Written in Blood, a two-reel production that has been judiciously reduced to its present size from 3,600 feet. This play is from the pen of the eminent French litterateur, Lucien Dansigeaux, who has seen some half dozen of his plays successfully produced by the National Academy of France. This institution is now in possession of the contract with the signature of Leon Gaumont attached to it which gives to the latter the privilege of producing Written in Blood in film before it appears in Paris on the stage.

ESSANAY'S "MONTEZUMA" FEATURE.

The Essanay expedition for the past two weeks engaged in portraying the production of The Fall of Montezuma, A Tale of the Conquest of Mexico, in a remote section of the country, are nearing the end of the labors. The first two reels are completed and the third and last reel is very nearly finished. The large company have lived on the scene of action in their speecial train, comprising twelve sleeping cars, a diner and two baggage-coaches, during the entire taking of the production, and the work has been put through without serious difficulty in remarkable time.

IMPORTANT SELIG FILMS COMING.

The Selig Polyscope Company have announced their intention of releasing sometime in the very near future Kings of the Forest, which is said to be the most daring and elaborate wild animal picture ever produced by any company. The story deals with the wanderings of a lost child through the jungle country. In producing this picture the Selig company used practically every cat animal which they own.

The Selig company is also engaged in a series of elaborate single-reel war pictures, of which the first will be The Battle of San Juan, and an especially important feature subject, Monte Cristo.

GUY HEDLUND
A Capable Player of the Edison Forces

REVIEW OF SPECIAL FEATURES

The Midnight Wedding (Gaumont, June 2).—This film in two reels is rather a sensational feature, but though extremely melodramatic in outline it has been delivered and presented with such dramatic art and characterisation outside the situation itself, that the film becomes, along with the sensational situation, a fine life study. The characterization of all the players is remarkably good, and the sets are an exceptionally noteworthy feature, particularly that at the hotel and the scenes surrounding the wedding. The home of the superintendent and the office at the electric station are rather confusingly interspersed. The views of the electric light station are also an added interesting feature. The subject has been most dramatically worked up, and it proves a most absorbing and gripping melodrama. The engineer of the electric light station is in love with the daughter of the superintendent, but his love is not returned, and she at length becomes engaged to another. The engineer upon his rejection feels that he must leave his present surroundings, but is urged to remain by the superintendent in charge. His disappointment begins to affect his mind. In a crazed state the night of the wedding he leaves a note for his mother telling her that he and the girl are to die that night together. He takes with him to the wedding in the hotel two cartridges, which he secretly attaches to wires and places in the clock, so that they will make the proper connection with the electric station at midnight and thus destroy the hotel. His mother awakens from her nap and finds the note. She hastens to the hotel, and when the son sees her among the assembled guests he suddenly realises the enormity of his crime, and a few minutes before twelve he rushes to the station and turns off all the power, so that the hotel is thrown into utter darkness. His attempt to blow up the hotel is evidently not discovered. C.

The Lady of the Lake (Vitagraph, May 27).—In this film the Vitagraph company has given a master interpretation of a master poem, for in every way it is a wonderfully vivid and true expression of this famous poem by Walter Scott. The backgrounds chosen are remarkably suggestive of one's idea of Scotland, and the lake, with the island in the center, seems a most fitting counterpart of the description in the poem, adding much to the beauty and character of the film as well. The other settings and backgrounds are likewise thoroughly in accord with the spirit of the times and of the poem itself, and succeed in making many impressive and magnificent pictures. The poem, though in itself a most dramatic one and well adapted to picture action, has received excellent treatment both in the acting and the making of its climaxes. Edith Storey plays the leading role with much sympathy, and is a very winning maid as well. There is much clever characterization displayed in the parts, all of which have been played with a deal of spirit and truth. Harry T. Morey is King James. Ralph Ince is Douglas; Harry Northrup, Roderick Dhu; Earle Williams, the king's ward; Tefft Johnson, the minstrel; Julia Swayne Gordon, Roderick's mother, and Francis Newburg is the messenger. It would be very hard to choose any scene or sets of scenes which are particularly distinctive, for a wonderful balance has been maintained throughout. Naturally the most stirring are where Roderick Dhu summons the clan by the fiery cross and the massing together, while the duel between King James and Roderick Dhu is not only a dramatic and gripping one, but shows up the characters of the two men as well. The departure and return of Roderick Dhu before and after the battle with the rival clan makes a series of impressive pictures thoroughly imbued with the spirit of the moment. The scenes at the castle are done on a large and magnificent scale, and create a most imposing atmosphere. A notable feature throughout is the handling of the masses, which appear in fine order, at no time obtruding into the main action, but always lending truth and harmony to the whole. C.

ANOTHER IMP IN GOVERNMENT CIRCLES.

Leon J. Rubinstein has recently returned from Washington after taking a second series of pictures in Government circles. He declares that it required no small amount of diplomacy to obtain these views, since the laws against photographing money are stringent. The views include the burning of $2,000,000 of old redeemed money.

COMING ECLAIRS.

The Rustic Maiden is the title of a comedy to be released by the Eclair Company on June 13, in which a wealthy heiress teaches her spoiled friends a few lessons in humility by masquerading as a country maiden. A Lucky Fright is announced for June 16 from the Paris studio.

RELIANCE RELEASES.

June 26 the Reliance Company is releasing Votes for Women, in which many well-known suffragettes appear. Before the White Man Came is scheduled for June 29.

MULLIN WITH HELEN GARDNER.

Eugene Mullin, formerly associated with a long established licensed company, has joined the Helen Gardner Picture Players as a staff writer, and is now at work on a number of forthcoming features.

BELLS OF PARADISE (GAUMONT)

From Hand Colored Two-Reel Spectacle, June 30

WINNING REVIEWS FOR MAY

The May review contest, which closed May 31, resulted as follows:

First Prize.—Roger F. O'Leary, 110 East Madison Street, Baltimore, Md.

Second Prize.—M. H. Maloy, 522 Fourth Street, Washington, D. C.

Third Prize.—C. S. Scott, 124 Bay Thirty-fourth Street, Bensenhurst, N. Y.

Fourth Prize.—A. D. Eaton, 3222 South K Street, Tacoma, Wash.

The following contestants submitted reviews which are considered of sufficient worth to entitle them to honorable mention:

Honorable Mention List.

George Ainslee, Boston, Mass., Lady of the Lake.

Harry R. Beard, Denver, Colo., A Lodging for the Night.

Robert M. Crooks, Terre Haute, Ind., Their Hero.

M. Shannon Fife, Philadelphia, The Old Actor.

John J. Bowles, Richmond, Va., Jess.

John E. Ford, River Point, R. I., Broncho Billy and the Girl.

R. C. Gove, Everett, Mass., The Cave Man.

Alexander Hill, Lexington, Ky., Professor Optimo.

Leon Kelley, Rockville Centre, L. I., Lodging for the Night.

Mrs. E. J. Maclatire, Brooklyn, N. Y., The Greatest Thing in the World.

Miss M. Meury, Brooklyn, N. Y., Billie.

David Meyerhardt, Rome, Ga., The Unknown Violinist.

M. A. Posner, Denver, Colo., Professor Optimo.

O. H. Rosmer, New Orleans, The Brand.

Will R. Smith, Oakland, Cal., A Lodging for the Night.

J. Fred Sturm, Pittsburgh, Pa., The District Attorney's Conscience.

Mattie Stewart, Carrick, Pa., Circumstantial Evidence.

William Thomas, Jr., Roxborough, Pa., When Kings Were the Law.

Charles Tomlinson, Reading, Pa., Jess.

Fannie Wyndham, Chicago, Ill., The Lady of the Lake.

Contests End June 30.

The review contests have been in progress since early last Winter and have developed a large number of remarkably able picture play critics, but, like all contests, there must be a finish, and it has been determined to close this series with the present June contest, June 30, 1912. This being the last opportunity to win a prize, all aspiring writers are invited to participate.

The winning reviews for May follow:

First Prize—Roger F. O'Leary.

When Kings Were the Law (Biograph, May 20).—To an unprecedented extent this picture combines the dreamy, courteous manners of an ancient time with sharp dramatic situations. It has all the flavor of royalty, the extravagance, the magnificence, but it also impresses the cruelty and tyranny of kingly rule.

Nevertheless, though it is exceptionally well staged, though the plot is dramatic and logical, the chief credit for its success belongs to the young actress who played the part of the King's favorite. She embodied the very spirit of a coquette, sprightly, elusive, charming. The story opens amid splashing fountains. Here the King meets his favorite and presents her with a pearl necklace, which she promises never to part with though the stars fall. Soon after she meets the King's cousin. Meanwhile the favorite has thwarted the plans of the Cardinal, who is the King's Prime Minister. In revenge he makes the King jealous of his cousin. With the aid of a firewoman he steals the pearls. The King orders the favorite to produce them to prove her constancy. Not finding them, he searches his cousin and discovers them in his pocket, where the Cardinal has placed them. Enraged, he commits both cousin and favorite to a sealed chamber, but the maid, overcome by remorse, confesses just in time to save them from suffocation. The film ends with the favorite's power regained.

The members of the company bring out to the full by their excellent acting the inherent strength of the scenario.

Second Prize—M. H. Maloy.

The Fighting Dervishes of the Desert (Kalem).—This is the first picture of a series to be released by the El Kalems, who are favorably remembered as that section of the Kalem company that gave us such delightful Irish plays a few months ago. As the title suggests, it is a story laid in Egypt, and acted amid the waving palms and vast desert lands. It rings true and makes a direct appeal. The story centres around Hassan, an Arab sheik (Jack Clarke), who loves the Christian maiden, Zarah (Gene Gauntier). He sends his servants with gifts to her father, a Coptic priest, asking for her hand. Word comes back that never can Christian and Mohammedan mate. At this Hassan's anger is aroused. Seeing a band of dervishes plotting against the Christian, he thinks it a sign from Allah, and assists them in their attacks. Later he repents and sends a messenger to warn Zarah. The messenger is killed and Zarah is forced to seek safety with the others. In her flight she meets Hassan, who protects her and seeks to console her for the loss of her father. Afterward he embraces Christianity, and the close of the film shows the happy pair starting on a peaceful life. Aside from the interest sustained by the story, the picture shows many customs and rites of the Egyptians that are in themselves sufficient to hold the interest of the spectator. Too much praise cannot be given Director Olcott for seeking the real environment for his plays. Not only are they amusing and pleasing to behold, but they carry back of them a value that is educational to young and old.

Third Prize—C. S. Scott.

A Wooden Bowl (Lubin).—Holland, with its quaint people in wooden shoes and spotless caps, and its picturesque windmills, is a pretty background for this story, with its homely lesson. It hardly seemed "just a picture," so real were the scenes and the acting. Often in life a great lesson is taught through a child, and we all know how dear to children is the beloved granddad, who humors them, and how natural for a child to feel doubly any sorrow inflicted on that loved one. This granddad was very feeble, and continually dropped the pretty, delft bowls containing his dinner. The son and his wife were impatient with the old man, and angry at his carelessness. After one of these accidents the son made a wooden bowl and substituted it for granddad's china one. The old man, heartbroken, refused to eat and the child, touched by his granddad's sorrow, ran off to the attic alone. After searching everywhere, his parents found him, busy with his hammer, etc. Surprised, they asked what he was doing, and his reply, "Making bowls for you to use when you are old like granddad," made them realise their great unkindness. Carrying the child to their father, they resolved never to treat him unkindly again. Childlike, the boy showed his happiness by feeding his granddaddy in an over-kind manner. The director is deserving of much praise, also Miss Briscoe and the boy. I feel safe in saying Mr. Johnson's acting surpassed anything ever attempted by him before.

Fourth Prize—A. D. Eaton.

Broncho Billy and the Girl (Essanay, April 9).—A Western production with the well-known character of Broncho Billy in the lead. The story is not a new one, but the acting of G. M. Anderson makes it worth seeing. The scene in the parlor is well set and the acting good. Mr. Anderson is at his best in an awkward, bashful character, and is to be seen to good advantage in this photoplay. Miss Vedah Bertram as the Girl does commendable work. There is a sincere note in her acting that is pleasing.

Broncho Billy, drunk and hilarious, enters a dance hall and proceeds to break up the dance. He is prevented by the Girl, who treats him kindly and leads him out. In the course of a few days he again meets her and is permitted to accompany her home. She reads to him from the Bible and offers it to him. He refuses it, and finally, much embarrassed, bolts out of the house. Later, he robs the Girl's father, not knowing who he is. Upon opening the pocketbook, he finds her picture. Remorseful, Billy returns the money. The Girl intercedes for him and again saves him from disgrace and punishment; to lead a better life.

These Essanay "Westerns" have a trick of preaching a powerful sermon without making the spectator conscious of the fact that he is being preached to. As a whole, they appeal because of their simplicity, skillful acting, and wholesome morals. They are certainly popular with the average audience, including the small boys.

The Review Contest

FOUR PRIZES, First $5, Second $3, Third $2, and Fourth a Six Months' Subscription to The Mirror.

Last Contest Closes June 30.

Four prizes are offered for the best critical reviews of motion picture plays, not exceeding 250 words for each review. The next twenty best are given honorable mention. Address REVIEW CONTEST, DRAMATIC MIRROR, 145 W. 45th St., New York City.

COMING VITAGRAPH RELEASES.

The Vitagraph programme for the last part of the month of June includes Chased by Bloodhounds, a John Bunny comedy to be released on June 19; The Nipper's Lullaby, a romantic drama of the border, wherein the dissipate hears the call of the lullaby and returns home a penitent, released June 17. Her Diary, in which every scene shows a different page of a life's history, released June 18, with Florence Turner in the leading role. Her Brother, a brother is protected by his sister's sweetheart, June 21. The Gamblers, where she took a chance at cards and lost, but in the game of love she won, released June 22. The Ratcatcher's Table, enlarged for each new child, it brings two weary hearts together, released June 24. The Transition, a handsome woman is saved from herself, released June 25. When Roses Wither, an old lady lives among former scenes, released June 26. Pancho Villa's Ranch, John Bunny becomes a Mexican bandit, released June 28, and At the End of the Trail, an exciting Western drama, released June 29.

PENNSYLVANIA EXHIBITORS' CONVENTION.

The Motion Picture Exhibitors' League of America will hold a convention at Pittsburgh, Pa., on Monday and Tuesday, June 24 and 25. Pennsylvania Branch, No. 5. The object of the convention is to elect new state officers and organize locals throughout the State, as well as to promote harmony and progress in the motion picture trade and the establishment of one big organization. Headquarters will be at the Monongahela House.

BISON WANTS STORIES.

Richard V. Spencer, editor of scenarios for the Bison Company, writes that the Bison Company is now in the market for straight dramatic split-reel comedy subjects in addition to other classes of Western dramatic subjects, both single and double reel.

THIRD THANHOUSER FOR SUNDAY.

Sunday has been selected as the release day of the third Thanhouser weekly picture. Sunday, June 23, sees the issuance of the initial Thanhouser No. Three. The Farm and the Pint is the picture to go out then. As the first Thanhouser Sunday reel and a comedy, it should be in demand.

CLASSIFIED M. P. ADVS.

RATES, CASH WITH ORDER:

20 words, or less, $5a. Additional words, 12 each. Four-time orders will include a 13th insertion, free of charge, on request.

DIRECTOR Moving Pictures—film users' experience and plentifully supplied with original scenarios; at present connected with Pathe's, would consider offer from any reliable manufacturer. Responsible. DRAMATIC MIRROR.

FOR SALE—The following features: Price of Beauty, three reels, $150; Life of Alcohol, three reels, $150; Life of Moses, five reels, $300; The Outcast, three reels, $150; Faust, two reels, colored, $150; Mystery of Lava Convent, two reels, $80; Celebrated Case, two reels, $50; Enoch Arden, two reels, $100; Curse of Drink, two reels, $75; White Slave, three reels, $300; The White Terror, two reels, $100; Blue Diamond, two reels, $100; Lucretia Borgia, two reels, $150; Aviator, three reels, $150; Colleen Bawn, three reels, $200; Society of Bohemia, three reels, $150; The Ratcatcher, two reels, $150; Parsifal, two reels, $75; Victor Hugo, two reels, $100; U. S. Army and Navy, three reels, $200; Tale of Two Cities, three reels, $200; Four Dare Devils, three reels, $200. H. Davis Film Exchange, Watertown, Wis.

WE BUY, rent and sell films, machines, accessories, transformers, etc. Write for our new summer rates for film service. Program Film Exchange, 11W 3d Ave., New York.

Reviews of Licensed Films

The Katzenjammer Kids—They Go to School (Selig, May 31).—It is rather how they do not go to school, for when they are sent forth in clean and respectable attire, they return all besmeared with mud. They are sent out again, but this time they use whitewash. When the captain and mate find them they slip them into bags, but the kids slip out, so the captain and mate walk home with two bags filled with dummies; but the kids are found and spanked for all of that. The characters are well taken, although the adults are truer to the cartoon. C.

A Whirlwind Courtship on Brandon Ranch (Pathe, June 1).—While the central idea of this farce is far from new, the story has been so cleverly enlivened with interesting by-play and unique situations, that a rather interesting picture is evolved. The impersonation of the schoolma'am by a member of this company is unusually realistic. The daughter of the ranchman is engaged against her will to the foreman of the ranch. Suddenly her brother returns from college, accompanied by his chum, who is his sister's true sweetheart. The chum, however, comes disguised as the new schoolteacher. The foreman instantly falls in love with her, and a number of clandestine meetings take place. A trap is laid to prove to the father, that his prospective son-in-law is fickle. It works admirably, and the foreman flees in chagrin. Then ensues a race to the notary's office between the young couple and the furious parent. As one anticipates, the couple wins, and papa swoons upon discovering the hoax, which has been perpetrated upon him. George Gebhart the director-actor of this company, plays the role of the foreman. J.

Westminister Kennel Club Dog Show (Edison, June 1; Proctor's Twenty-third Street).—This picture is essentially for the dog fancier, although the average spectator will find much that is interesting and instructive in it. Many breeds of dogs are shown; some very odd in appearance. The prize winners include the champion English bulldog, "Rockcliffe" and "Diana II.," the property of Madame Henrietta Wakefield, of the Metropolitan Opera company. J.

Eddie's Exploit (Edison, June 1; Proctor's Twenty-third Street Theatre).—One is somewhat disappointed with this picture, for what at the outset gives promise of being a graphic reflection of child life and a child's character, soon deteriorates into melodrama. Eddie's mother warns him against getting his new suit soiled, but, regardless of the instruction, allows "Rowdy," his pet dog to climb into his lap. His clothes become smeared and, as a fitting punishment his mother deprives him of the pleasure of attending a children's party. Heartbroken, the little fellow scrawls a note and leaves it upon the table for his stern parent to find. The import of the note is that he is going to the woods to devour some worms, and die. Eddie wanders into the woods, and in a rather unconvincing scene, falls over a cliff. He beckons to "Rowdy," and the dog, seizing his hat, starts for home. Help is of course summoned, and the little fellow is rescued. The child's acting is, perhaps, too artificial and theatric, but, upon the whole, the story unfolded is rather interesting. J.

Views in Calcutta, India (Edison, June 1; Proctor's Twenty-third Street).—The significant thing about these views of Calcutta is that they reveal this great Oriental city to be in part similar to any one of America's large cities. The views include a beautiful temple founded by Rae Baulree; old Courthouse Street; the Howrah Bridge, which apparently is but little more advanced than the army pontoon bridge; bathers at Howrah Bridge; Dalhousie Square; a military tournament, in which various evolutions, including wrestling on horseback, are shown; the Avenue of the Royal Palms, a wonderful perspective view; a bullock train; a great banyan tree, 130 years old, eighty-five feet high and boasting of several hundred separate trunks; scenes in military training, and scenes from the Calcutta Durbar. The magnificence of this celebration is disclosed in the troupes of gorgeously adorned elephants, the beautiful pageants and the hundreds of brightly attired native marchers. J.

Rome on the Tiber (Cines, June 1).—That portion of Rome lying contiguous to the historic Tiber River is revealed with considerable thoroughness in this picture. The charm of the picture is enhanced by the natural coloring of all scenes. The latter include Palatine Bridge; St. Peter's Dome; St. Angelo's Bridge; Hadrian's Tomb; Humbert Bridge and the Court of Justice; the Flaminius Bridge, the most recently constructed in Rome, and the Milvius Bridge. J.

The Bogus Professor (Cines, June 1).—The humor in this little farce is robbed of some of its point by the vagueness of situations leading up to the culmination. A man is in love with a maid, but her parents are withholding her hand in marriage to him until he demonstrates that he has a visible and permanent means of livelihood. With the co-operation of a friend he succeeds in deluding the girl's parents into believing that he is a genuine master of the piano. The ruse works admirably until he is requested at a state function to accompany an eminent violinist. He fakes illness and escapes from the task of making a pretense at playing. Later, however, the fond parents discover the manner in which they have been tricked, but in view of the suitor's other good qualities give their consent to the union. J.

An Eventful Elopement (Vitagraph, June 11).—A notable Vitagraph cast combined with a plot of considerable natural humor makes this a rather amusing picture. Edward R. Phillin's portrayal of the eccentric detective is particularly clever. His check coat, calabash pipe "fore and aft" hat, and reading glass rather suggest that the role is a burlesque upon a noted detective of fiction. John Bunny in the role of the father with a gouty foot is very funny. Lillian Walker plays the impetuous daughter with her customary vivacity and charm. The daughter is in love with a certain man, but papa is highly opposed to their marriage. They plan to meet at the home of a girl friend and to get married. In the meantime, papa has employed a detective to trail the eloping couple and arrest them. The detective locates the correct house, but places the wrong couple under arrest. A delightful entanglement ensues, from which the girl friend and her sweetheart are extricated only by the interference of the irate papa. The spirit of the adventure is never permitted to lag, while clever surprises enliven the picture as it progresses. J.

Broncho Billy's Bible (Essanay, June 11).—Be found the Bible in his division of the swag after robbing the stage coach, and after opening it, and reading: "Thou Shalt Not Steal," he waxed sentimental and put it in his pocket. Later in the saloon he had a quarrel with a cheat at cards. The fellow shot at him from the door, and made his escape. The bullet entered the Bible in Broncho Billy's breast pocket, and thus saved his life. Then came a most gripping and realistic man hunt by Broncho Billy in search of the other man. He came upon him from behind, and there was a struggle over the cliff. Just as Broncho Billy was about to throw his man over, the Bible tumbled out of his pocket, and his eyes fell upon "Thou Shalt Not Kill." Thus Broncho Billy was saved from being a murderer. The next Sabbath found him at church with his Bible. While Broncho Billy's sentiment and the convenient openings of the Bible rather stretch one's credulence, it is certainly a unique little story, and has been delivered and conceived with much dramatic truth and general effectiveness. J.

The Prayers of Mannelo (Vitagraph, June 4).—Manuelo is ill, and his wife and he dwell in poverty. He goes to the village to procure work, but is not able to find any. Refused food at the store, he steals a few potatoes, and is let go, all of which seems to have no direct bearing on the story proper. He then has a chance to go to a ranch at a distance, and his wife desires him to go. Here he is obliged to toil from night till morn, and is far from happy. At last he has a vision of the Madonna with a child, and feels instinctively that a child has come to him and his wife. Refused permission to return, he steals a horse. The theft is discovered, and the others join in pursuit. When they see the meeting of husband and wife, who comes forth with a child, they silently withdraw. This last scene becomes rather theatrical, because it is too long drawn out and oversentimental. Although it has not been made as dramatic as might be, it is, on the whole, a wonderfully impressive little symbolic tale, especially toward the end, where the action is fraught with more meaning. Perhaps the story would have struck one as being more consistent in its action had the lapses of time been indicated. It contains much sympathy, however, both in treatment and acting. The leading players are George Stanley, Anne Schaefer, and Charles Bennett. C.

Very Much Engaged (Edison, June 5).—There is much character and wit displayed in the working out of this capital rural farce, and throughout remarkably good picture action is maintained. William Wadsworth as Reuben does particularly good work, and Alice Washburn as the gossip, with Edward Bouiden as her son add much to the humor of the piece by their presence. It goes without saying, the minister is Bigelow Cooper, while the remainder of the cast is most capable. The director is C. Jay Williams. When Reuben goes to town, he returns with five diamond rings, which he had bought of a street fakir for ten cents each. He decides to play the role of dashing city chap, and after a flirtatious call on four fair young ladies of the country, he leaves behind in each instance a ring. The young ladies take the matter quite seriously, and consider themselves engaged, but are soon disillusioned at a coming barn-dance, when Reuben presents a fifth with a ring. Four of the number are determined to sue him for breach of promise, but one refrains from such spiteful means, for she really loves Reuben. When Reuben becomes aware of her attitude through the lawyer, whose services the girls have sought, he goes to buy a wedding ring, and the two march off to be married. On the way they meet the village gossip, who informs the other girls, but they appear at the parsonage too late to prevent. C.

The High Cost of Living (Edison, June 4).—One imagines that "Bacon Dull: Love Active and Strong," by Hugh S. Fullerton, from which this motion picture is taken, might make exceedingly entertaining reading, for the idea is particularly bright and clever; but, as a picture drama, it is apt to become a bit wearisome, as it is rather lacking in dramatic form, and the players are prone to indulge in a great amount of talk and action, which unfortunately cannot be understood. The production has been most creditably put on with much display of taste and detail. Miriam Nesbitt plays the leading feminine role with much character, truly interpreting the intelligent, but irresponsible society lady she was. Robert Brower plays the role of her father, while George Lessey is his private secretary, whom the father forbids marrying his daughter because of her lack of economy, and her consequent inability to be happy with a man on a salary. The girl proceeds to prove her father wrong by a most feminine and ingenuous means. She starts a movement in the federation of clubs by which housewives shall refuse to buy certain food products, which are too high in price. These are to be designated in the papers by numbers each day. Her father is evidently the head of some produce company, for her economy in one day on butter and eggs, together with that of other ladies throughout the land, results in a total savings of one dollar and forty-six cents against a loss to her father of a sum over twenty-five thousand dollars. Thus she proved her power to economize, and won his consent to marry the secretary. C.

Who's to Win? (Vitagraph, June 3; Herald Square).—In the compressing of this story into a film of moderate length, the Vitagraph Company has achieved a noteworthy feat, for the plot is of such subtlety, that the number of steps or stages of advancement required to reach the desired denouement is much greater than is required by a photoplay of heavier material. Charles Eldridge portrays the apparently disinterested lover with excellent finesse and strategy. John Bunny is particularly funny in

VITAGRAPH.

5 a Week---"LIFE PORTRAYALS"---5 a Week

YELLOW BIRD.

"LULU'S DOCTOR" Monday, June 10

The nicest kind. He fixes her doll's broken leg. She tells her Auntie, who comes to the doctor's for her. Auntie is surprised to find the doctor is her old sweetheart. Lulu brings them together again, and they call her their little Doctor Cupid.

"PANDORA'S BOX" Tuesday, June 11

It opens with a spring and the fun pops right out of it. Pandora's curiosity makes trouble for herself and others. She loses her job and her victims happily straighten out their difficulties and everybody smiles the broad and expansive smile.

"YELLOW BIRD" Wednesday, June 12

Like a ray of sunshine. A golden, fair-haired child is stolen by Indians and brought up among them. Years afterward her father tries to reclaim her, but she does not recognize him and will not go with him.

"THE LIGHT THAT FAILED" Friday, June 14

It all happens for a wise and good purpose. Blinded by obstinacy and selfishness, employers and employees, to have their own way, will not listen to reason. The disputants seek revenge and bring suffering to the innocent and sorrow to themselves.

"DAYS OF TERROR" Saturday, June 15

We will never see the like again. The French Revolution was a bloody one, full of dark deeds. This tells of a plot in which intrigue was defeated by bravery and devotion unsurpassed in all history.

NEXT WEEK	*NEXT WEEK*
"THE NIPPER'S LULLABY"—Soothes and lulls	Monday, June 17
"HER DIARY"—A life record.	Tuesday, June 18
"CHASED BY BLOODHOUNDS"—Lively.	Wednesday, June 19
"HER BROTHER"—One of the family.	Friday, June 21
"THE GAMBLERS"—A sure game.	Saturday, June 22

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"THE FRENCH SPY," in Three Reels, Released Through the General Film Company, Monday, June 17

the cafe scene, which he plays alone. It would be difficult to discover a player more competent to interpret the role of the lonesome widow than Kate Price. William Shea handles the role of the retired lawyer with considerable drollery of demeanor. Three boarders are hopelessly in love with the widow, who conducts the establishment at which they are living. On this particular occasion the retired sea captain bestows a bouquet of roses upon the widow, hoping thereby to be rewarded by her company for the entire evening. When the retired lawyer, however, displays a pair of theatre tickets to the widow she instantly loses all recollection of the bouquet, and consents to accompany him. Indignantly, the captain follows the pair; but, unable to endure the sight of his love in the company of another, he withdrew to a cafe to wash down with Scotch and soda the lump which insists upon rising in his throat. Later, he locates his boarding house, arriving just as the widow and her escort are quarreling over some trivial incident of the evening. With characteristic masculine ill judgment, he joins in the altercation. The third suitor, though, interjects himself, and restores tranquility to the household. In an apparently impassive manner, he soothes the widow's injured feelings and assists her to her room. Repeated acts of this nature ultimately win her love for him, regardless of the fact that he does not deluge her with bonbons, flowers, or other tributes. The scene with which the story concludes is executed in the finest sense of humor. J.

Max Sets the Fashion (G. G. P. C., June 4).—Max Linder is in an embarrassing position again, and manages to keep the spectator in merry mood in watching him attempt to extricate himself from his difficulties. This time he is going to get married, though he has done so many times before in films. While getting ready for the reception, announcing his coming marriage; he has great difficulty with his collar button, and his feet unconsciously rest upon the hearth, where his shoes are scorched. Consequently, while on the way to the home of the parents of the coming bride, the sole of his shoes come off. As Max has exhausted the time limit, he is obliged to purchase some large shoes from a passer-by. His presence in the shoes greatly enrages the girl's father, until Max persuades him that it is the height of fashion by thrusting his feet out from behind a chair where the noted fashion lady of Paris is sitting. Thus it appears that she is wearing such shoes, and the prospective father-in-law is quite convinced that they must be the fashion. At the wedding they all dance in large ill-shapen shoes, which makes an amusing scene. C.

Costumes of Different Periods (G. G. P. C., June 4).—This interesting film in colors begins with the costumes of the ancient Greek, 435 B. C., and continues up to the present day, making a very novel and entertaining comparison of the different fashions at different periods. C.

The Dream of a Motion Picture Director (Lubin, June 5).—This film lets the spectator into the inside workings of a motion picture studio a bit, but it is hardly worth while to take this confidence too seriously, although it is an interesting feature. The motion picture director is told that he must get out a new picture that day, and thereupon the machinery of the studio is set in motion. The scenario editor is commissioned to write a story, which finally emerges from his tempest-tossed brain with lightning rapidity. The director then reads it to the actors, and the property men and carpenters are commissioned to make the sets. While this is being done and the actors are making up, the director indulges in a little nap, and before his vision comes a startling melodrama, which unravels in amusing burlesque form before the spectator. The heroine is pursued over roof and fire escape by the villain, until at last she jumps from a high story building into the arms of the hero, with the villain following. Then the motion picture director wakes up to find a portion of the scenery falling on him. Eleanor Gaines is the suffering heroine, Jerold T. Hovenor the brave hero, and Jack Barrymore the villain. The director is played by Edwin Middleton, and the detective by Will Hartzell, while Shammon Fife is the author of the story. C.

Revenge (Lubin, June 1).—There is considerable snap and ginger to this burlesque farce, and while there is little to the story, the action is particularly good, and it is well played and imagined for this sort of thing. When the boy is abusively ordered away from the daughter of the farmer, he goes home and tells his father. His father in high wrath goes to the father of the girl, and while the two men are having fine set-to, the young people go off and are married. C.

The Rube's Easter at Atlantic City (Lubin, June 1).—This film brings in a number of interesting scenes around Atlantic City's boardwalk, and includes a view of the Easter parade. The story made for the occasion strikes one as being rather infantile, at least from the way it is done. A couple of Rubes with their wives visit Atlantic City, and the husbands run off with two other women. The wives see them, and immediately change their country apparel for more fashionable attire, as their husbands before them had done. Then they make an attack upon the other women, who had run off with their husbands. There is a lively motion picture chase at the end. C.

Algy, the Watchman (Biograph, June 3).—Although this farce lacks that abundance of humor which has characterized some previous Biograph funny pictures, it nevertheless can boast a sufficient number of ingenious complications to make its success a certainty. The mortgage on the widow's home is due, so in order to preclude a sudden foreclosure, the two sons are sent out to find employment. One secures a position in a mine, and Algy, the other, obtains an appointment as a night watchman with the very firm of lawyers who hold the mortgage on his mother's property. On the day upon which Algy assumes authority as watchman, the lawyers determine to foreclose. Upon arriving at the farm, however, one of them discovers that he has forgotten the documents. He hurriedly returns to the office to obtain them. Algy, having never seen this member of the firm before, suspects that he is a thief, so overpowers him, and locks him in the inner office. By this chance mistake in identities, the lawyer is detained just long enough at the office to allow the other son, who had informed his mother that he would be home on a certain train, to arrive at the farm, liquidate the debt, and dismiss the attorney. The two eccentric comedians of this company play the respective roles of the brothers. J.

A Romance of the Border (Lubin, June 3; Herald Square).—Military life in the Southwest has been employed as the groundwork in this picture for a very interesting romantic drama. Romaine Fielding portrays the sensual army officer with excellent art. Sergeant Blake, the father, is played by Richard Wangeman with considerable vigor and impressiveness. Harry Alaska's portrayal of the half-breed, Pedro, is crafty and cruel. Rita, daughter of Sergeant Blake, has two suitors, Pedro and Captain Field. Her father favors the former, a rather odd fact. While chatting with Rita one day, Captain Field succeeds in clipping a lock of hair from her head. Later at the barracks, he boasts to some of his associates of his conquest of a girl's heart. Her father overhears the conversation, and later demands an apology of his superior officer. The latter knocks him down, and takes his revolver away from him. Pedro, who has followed his friend, the sergeant, fears that the captain will fire upon the other, so kills him. The dead officer is found with the revolver of the sergeant by his side—a fact which instantly incriminates the inferior officer. At the court martial, Pedro exonerates his master, and, then ducking out of the grip of the guards, hastens across the American boundary line into Mexico. The denouement is somewhat unsatisfactory, for neither suitor captures the girl. J.

Missionaries in Darkest Africa (Kalem, June 3; Herald Square).—Viewed from the standpoint of technical construction, this is one of the most compactly built tragedies which has been contributed to the photoplay in months. It appears to be a graphic reflection of the life of the average missionary who invades this territory. All of the subordinate parts are played by natives, but the three principal roles are portrayed by leading Kalem players. The Rev. Elbert Lawrence is convincingly played by Robert G. Vignola. Jack Clark invests the character of Taleck, the chief, with primordial passion and imperiousness. Gene Gauntier as the daughter of the missionary leaves the spectator with the illusion of having seen an actual evangelist at her work. The scenic backgrounds throughout are, of course, realistic because they are genuine. The Rev. Elbert Lawrence, feeling that his duty lies farther south among the savage tribes of the Congo Basin, departs from Egypt with his daughter. Arriving at his new field of labor, the natives evince considerable interest, and the chief commands all of his tribesmen to attend the religious services. The chief is enslaved by the fairness of the daughter's beauty, and he conceives a brutal love for her. She struggles to divert his thoughts from these channels, but in vain. His torrential passion will tolerate no opposition, and when the aged father protests, he strikes him to the ground, and makes the daughter a captive. Alone in her improvised prison, the girl carefully weighs the problem from its different angles, and then stabs herself—another martyr to the advancement of Christianity. The scenario is by Gene Gauntier, and was produced under the personal direction of Sidney Olcott. J.

Mockery (Vitagraph, June 6).—This production rises to a remarkably high plane of art, and has been conceived with wonderful ingenuity and thought, both in dramatic construction and interpretation by players. The management of the large assemblage of players is particularly noteworthy, and especially apt for the requirements of picture. It has been staged with much lavishness and effectiveness, and all the effects blend most admirably with the whole. The film features Marshall P. Wilder, the well-known humorist, who continues to be a jester in the film, though the role is strictly a dramatic one. It cannot be conceived that the role of the foolish little jester could have been played with more life or character. The other roles are played with much understanding of the requirements by Clara Kimball Young, Ralph Ince, and James Young. The story is set in the Middle Ages, the atmosphere and life of which is vividly portrayed. When the princess, the new wife of the jester's master, comes to take her abode in the castle, the jester cannot suppress his admiration and love for her. He is taunted by the court physician, and later laughed at by the princess herself, when he makes advances toward her. He sees an opportunity for revenge in a note from the court physician, who informs the princess that he is coming to receive certain funds, which she has consented to give some of her needy subjects. The jester forges a note upon the physician's letter, making it appear that the physician is the princess's lover, and the prince is convinced later, while the princess is sleeping, the jester draws the robe over her, and places the physician's hat nearby. This makes it appear that the physician is sleeping there, and he thus persuades the prince to kill what he supposes is the physician. When the prince realizes what he has done, he kills himself with the dagger thrust into his hand by the jester. It makes rather a gruesome tale, but it has been delivered with consummate art. C.

The Katzenjammer Kids—School Days (Selig, June 7).—This eminently interesting family are once more occupied with the management of their wayward offsprings. The kids go off to school, but Willie Good, with his nice white suit, proves more than they can resist. They buy a bottle of ink and, with other kids, play leapfrog over Willie Good, leaving the stain of their inky hands behind. Willie Good tastes the teacher's ruke, and while the teacher is out of the room the kids make things lively—so lively that the teacher grabs them by the nap of their necks and drags them home to their mother. They are locked in a room to study, and when they attempt to escape they are met at window and door by their respective elders. The captain awaits them on the roof and receives them, club in hand, when they climb through the chimney. It is perhaps one of the best of the series so far. All the adults are in fine character. C.

The Drummer Girl of Vicksburg (Kalem, June 5).—As is generally the case with a Kalem war story, this film is excellent in its portrayal of battle scenes, and gives a very stirring and realistic exhibition of the capture of a Federal gun by a party of Confederates. The battle scenes are remarkably dramatic and vivid, which makes the weakness of the story and its telling all the more apparent. What there is to be discerned after a general entanglement and a readjustment of who is who in the play proves to be a very commonplace story, though the producer has evidently considered the fact that the girl disguising as a boy and becoming a drummer in the army is a particularly novel situation. He is her brother, who is brought home dead. She takes his place as drummer boy, and is shot during the fray while disabling the enemy's gun. Her sex is discovered and her lover appears. As a series of remarkable war and battle scenes the picture is a most notable achievement. C.

Mistaken Identity (Selig, June 7).—While this makes an amusing comedy founded on rather a funny idea, it is thought it would have scored a greater success, if it had been played and developed more in farcical vein. In fact, the development of the story is its weak point, as it attempts to make no natural or amusing climaxes, leaving out many essential scenes of the play and depending far too much on the imagination of the spectator. Had the letter been seen to be delivered, and its exact whereabouts been known to the spectator at the beginning it would have added materially to the clearness and the amusement of the situation. A like confusion and density exists in not showing the real thief taken to the hospital and the husband to the police station, nor is it entirely clear just why he could not have made known his identity before. Naturally, one does not go to see a picture to unravel or to suppose. He wishes things explained without undue effort, or he ceases to be entertained. The husband writes that he is coming home on Tuesday. For some reason not explained to the spectator she does not receive the letter. He arrives, and while looking for a collar button under the bed he is mistaken for a burglar by his wife coming in. His wife then disappears from the view of the spectator for quite a period, while officers enter and take the husband to the station. Where the wife is all this time is not indicated. A real burglar enters that night and is captured by a cop. There must have been quite a struggle, for the morning papers declared that it had been necessary to take him to the hospital. That was the first the spectator knew anything about it. When the wife comes back in the morning from wherever she has been she reads of the burglar at the hospital, finds her husband's suitcase, and concludes that he must be her husband. The husband is freed in the

BIOGRAPH FILMS

Trade Mark Trade Mark

Released June 10th, 1912

A TEMPORARY TRUCE

A Story of the Early West

Mexican Jim, a good-for-nothing of the mining camp, spends most of his time in the tavern of the little town. On this particular day, having drunk up more than usual, he quarrels with Jack Hardy, a young prospector. Jack, under other circumstances, would have disdainfully ignored Jim's drunken garble, but he felt in none too good a humor, for things were not prospering with him, and his young wife was growing homesick for the East. Hence, Jack's temper was on tap, and he made Jim the laughing stock of the town by giving him a walloping. Jim vows to get even; but how? He carries off Jack's wife, and leaves a derisive note for Jack, and another at the saloon, to the effect that the joke is turned. Jim has forcibly taken Jack's wife as far as an old deserted well-box in the hills, when Jack, who started after them, comes up, and opens fire. Jim has the advantage, for he is sheltered by the well-box, and, furthermore, Jack is careful for fear of hitting his wife. This warfare does not last long, because of an outbreak among the young Indian braves, who have started out to avenge the death of one of their tribe at the hands of a party of drunken cut-throats, so Jack and Jim form a truce to fight the common enemy. The finish of the story is quite unique, and the production, as a whole, is one of the most convincing Western stories ever made.

Approximate Length, 1,507 feet.

Released June 13th, 1912

NEIGHBORS

(Farce Comedy.)

Two families, both French, and naturally excitable. The two wives were bicycle fiends. Daily spins along the boulevard were indulged in, each woman envious of the other. Each derided the other's graceful (?) riding. Things were ripe when they hurmed into each other. A spill; a broken wheel; two irate women; two hubbies aroused to a fury demanding satisfaction. Of course, you realize that the answer is a duel. There is a duel, and the most exciting one ever precipitated.

Approximate Length, 362 feet.

KATCHEM KATE

(Farce Comedy.)

Kate was a laundry girl, and grew very tired of the ironing-board. She aspired to greater things, and when she saw an advertisement in the newspaper of a school at which one might become a famous detective in a few short inexpensive lessons, with a guarantee of being provided with mysteries and criminals enough to keep one busy, she jumped at it. Was she successful? Well, see the picture.

Approximate Length, 636 feet.

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morning court, and sees his wife on the street going to the hospital. He follows her, and in the ward to which he gains admittance by some unknown means, he sees his wife kiss the burglar. Of course, she is quite as horrified as he when she knows what she had done, but the situation had not been dramatically led up to and was not realized by the players. C.

The Man Who Made Good (Edison, June 7).—One must necessarily admire the ingenuity of plot conception displayed in this production, though at the same time he may feel a trifle skeptical concerning several of the issues involved. It is a thoroughly entertaining tale, and is acted with the usual Edison precision and understanding, though one has a feeling that even the editor of a large daily is human, and at least might have sent for attendance for the reporter at the end. All the cast is of equal excellence. Bigelow Cooper is the city editor, Harold Shaw the reporter, George Lessey the thief, and William West the president of the bank. When the young reporter, who was at the end of his resources, asked the city editor for a job he was told to prove his worth. While dumping the remains of a meal in the ash can he saw a man pass by who also was throwing in a bundle. For some reason the reporter's curiosity overcame him, and he took out the bundle and went home with it. He found that it contained plaster and steel shavings. Naturally, he wondered just why this should be, as the spectator is apt to do even when the story is done, as it strikes one as rather an unnecessary precaution on the part of the thief. The reporter saw the man to the same thing the next day and followed him to his home in the basement of a house. Over the door was the sign of an electrician and plumber. The reporter broke the electric bell in his own room as an excuse to go to the man, but obtained no information, until later when he was able to enter during the fellow's absence by a key obtained from a locksmith. Then he found that the fellow had broken through the wall into the vault of the bank next door. Later, while he was at work, the reporter broke in upon him, and the shooting was heard by occupants of the bank. They came to the rescue and the thief was captured, but instead of going to the hospital the reporter insisted on writing the story. The extra edition is seen through the various departments of a newspaper office, going to press with at last the completed sheet. Naturally the young man got the job after such a scoop. C.

Home Folks (Biograph, June 6).—Here is a real Biograph. There have been many sons disowned and sent from home by their fathers before in picture and drama, but it is doubtful if the human stress and pathos of it all has ever been more fully or deeply expressed. It is a wonderfully good picture from a technical standpoint, externalizing as it does the innermost recesses of the heart of the characters and the heart of the drama itself. So vivid and true is the character drawing, and the truth contained in the portrayal of the situation that the spectator must of necessity follow with enduring sympathy the viewpoint of each character as expressed by the player. All his life the father had used his Bible as the reflection of his own will. Thus was his family kept in subjection by what was termed the will of God. His son rebelled and went to a dance. There was a clash of wills, and the son struck the father. So the son was banished from the home, while the rest of the family swore by the Bible never to mention his name again. The boy's collar and necktie remained behind as a reminder of the struggle, and the father kept them concealed near his heart. Then came a romance between the daughter and the slow, stupid blacksmith. After the marriage came a note from the brother, who desired to come back home so the sister now, bold from being a married woman, sent for him, and the father caught, unaware, while he was asleep with the telltale collar and necktie in his lap, forgot his will and became a human man. Then the blacksmith came back from his trip to town, saw the sister in the embrace of her brother, and drew wrong conclusions, only to learn the truth. It is more a remarkable drawing of life and character than a composite drama. C.

The Lure of the Footlights (Pathe, June 8).—This film has been remarkably well staged. The scenes in the theatre are particularly fine and exceptionally well managed. In one of these views the theatre takes fire, and a rather startling effect of a burning theatre is obtained. The story is good and points to a human truth, and, except for Mr. Panser's violent expostulations in the latter scenes, it is well played. When he is told that his wife has a phenomenal voice and she begs him to be sent abroad to cultivate it, he consents pressed by her pleadings. In a year's time his savings give out, and he is forced to economize in order to send her his salary. When she returns she becomes an opera star. It is accordingly rather remarkable that the husband was denied admittance to the theatre and was forced to sit in the gallery. It made the situation pathetic, however, and he sat there night after night hearing her sing, while she went out dining with her gay companions. To be sure there must have been scenes between times when he met his wife and expostulated that she did not give him more of her time, but the spectator does not see them. One night the theatre catches fire while she is on the stage. He climbs down from the gallery and saves his wife. The next morning when her manager appears, she tells him that she will not return to her career. C.

A Husband's Awakening (Lubin, June 6).—Great originality of theme cannot be claimed for this film, but it makes a pleasing little life's tale, because it has been so well acted and treated. Arthur Johnson plays the leading male role with Lottie Briscoe in the opposite feminine lead. Madge Orlamond is the mother, who is always declaring how happy she is. She consents to pay all her son's gambling debts if he will marry her ward, which he is not inclined to do, but finally consents. After his marriage he becomes interested in a certain fascinating widow, and, when his wife discovers it, she determines to cure him by making him jealous. When he sees how much she is beloved by others he begins to fall in love with her himself, and she is further aided by her old music master, played by Charles Brandt, who evidently arranges what would seem to be a fake elopement with her. The action is not as well defined at this point as might be, but it is seemingly arranged so that his suspicions are aroused. The wife supposedly gives up her intentions of going away with the music master and a reconciliation takes place. C.

Making Good (Melies, June 6; Proctor's Twenty-third Street Theatre).—The figure of the young profligate in this Western romantic drama is one which instantly stimulates the interest and sympathy of every spectator, so consequently the story has a strong appeal. The central thought is far from new, although it is clean and wholesome. Tom's father disowns his son because of the latter's evil habits. Cast adrift, he determines to go West. So pawning all of his available possession, he hops an outgoing freight train. While bowling along through some Western country Tom falls from the car on which he is perched, sustaining severe injuries. He is discovered by the daughter of the foreman of an adjacent ranch. She rescues him by an ingenious method (although employed before by another company), and he awakens to find himself convalescing under her care in a vine-covered cottage. As one anticipates, he forms a strong love for his benefactress, a love which finds response in her own nature. Her father obtains a position for Tom at the oil wells, and the young man is rapidly on the road to prosperity and self-respect. Later, however, when he asks for the daughter's hand in marriage the father repels him in fury. By a stroke of good fortune he is snatched from the path of death by the daughter, and the incident binds them so closely to each other that the father gives his consent to the union. The scene with which the story concludes has been executed with such rare delicacy as to be very amusing instead of suggestive, as it easily could have been made. J.

Pathe's Weekly, No. 24 (Pathe, June 8). Little special prominence can be accorded any of the subjects of this issue of the weekly, for an equality of interest characterizes them throughout. Perhaps the launching of the new United States battleship "Texas" at Newport News is of as universal interest as any of the topics treated. Other subjects are: The funeral of the late Monsieur Brisson, recently held at Paris; the celebration of Shakespeare's birthday anniversary at Stratford-on-Avon; departure of United States infantry for Honolulu; the celebration by New York school children of the fifth annual park fete; the reviewing by the Sultan of Turkey of his cadets and lieutenants at Constantinople; the arrival in New York of the Government dry dock from Pensacola, Fla., where it has reposed since the close of the Spanish-American War; the departure of seven hundred marines to Cuba to protect United States interests there; the driving of cattle across the Texas border by Mexicans to save confiscation by revolutionists or federalists, and the latest styles from Paris. J.

The Trifler (Cines, June 4; Proctor's Twenty-third Street).—The central thought of this little farce stigmatizes one lover as a trifler, although the story does not bear this out. Lucian and Anthony love Josie, but she favors Anthony. Lucian discovers the lover's rendezvous, and takes some photographs of the couple while they are in positions very common with lovers, and not in any manner compromising. These pictures he later produces in an apparent effort to coerce Josie into marrying him. She declines, and then rather oddly he destroys the pictures before her eyes. Later, he determines upon a ruse. Penning a note that he is about to kill himself for love of her, he sends the letter to Josie. With unnatural reversal of attitude toward the man whom she had spurned just a short time previous, she dashes to his home to save him from himself. She, of course, arrives in plenty of time, and the two are united in a deep love by this incident. The story bristles with so many violations of the conventities that it is useless to approach it in a cautious mood. It is very well acted and prettily staged. J.

The Cylinder's Secret (Vitagraph, June 7; Proctor's Twenty-third Street Theatre).—Love, crime and science are the principal constituents of this rather unusual social drama. It is a pity, however, that the ethical problem which confronts Nell for solution has not been expanded into a more powerful crux. Harry Morey portrays the millionaire with resoluteness and vigor. George Healey as Dave reveals all of the characteristics of the narrow-minded inventor. The remainder of the cast is excellent. Sidney is in love with Nell, his father's stenographer. His father, however, is strongly opposed to the marriage of the pair. Sidney quarrels with his father about the matter and then departs in high wrath. Immediately after his leaving, Dave, the brother of Nell and an inventor, calls upon the father. Dave accuses the older man of having appropriated his ideas without having compensated him for them. In rage, the other turns from the machine into which he has been dictating a letter and denies the assertions. Dave seizes a revolver and shoots the father down. Then he flees, leaving behind him, though, an irrefutable record of all that was said. The dead man is discovered and the guilt is fastened on Sidney. By a fortunate chance Nell discovers the message of the cylinder in the dictating machine, and is instantly plunged into a state of irresolution as to the direction in which her duty lies. Shall it be her brother or her lover? She solves the problem by hastening to the court with the machine and presenting the secret of the cylinder as evidence. The court wavers, but Dave's sudden confession confirms the matter. Sidney is, of course, vindicated, and Nell becomes his wife. J.

A Child of the Purple Sage (Essanay, June 8).—G. M. Anderson is reformed again in a film, and the process is quite as interesting and entertaining as ever. The story strikes a very responsive chord in the heart of the spectator, for it is a very natural conception, relating how it remained for the child of the woman to regenerate him instead of the woman herself. He had become engaged, provided he should drink no more. He drank and was dismissed, while the woman married the other fellow. Some years afterwards he was put out of town and sent across the desert. The woman with her child set forth at the same time to join her relatives after her husband's death. On the way the woman died and the child was found by the man. He adopted her and she became the regenerating force of his life. It is a clean-cut, graphic little drama of nature and humanity, as this producer's work is very apt to be. C.

The Shadow on the Blind (Edison, June 8).—This is another in the series of pictures which Harry Furniss had done for the Edison Company, and it proves a most ingenious little satire of delightfully clever and amusing evolutions. The conclusion is especially unique, where the artist lifts up the curtain across the way and exposes the fraud he has been playing on the other man, while Mr. Furniss as the artist is enabled to show his ability at caricature throughout the picture. His daughter in the film is in love with a youth across the way, but the latter's father objects, since he desires his son to marry an heiress, who will bring money into the family. When the artist learns of this he helps the young people out of their difficulty by having his daughter disguise as an old maid. He draws her picture in this costume, and it is sent to the young man's father, purporting to be the picture of the heiress. The father is in nowise dissuaded from his intention to marry his son to the heiress. The artist has also drawn the shadow of his daughter on the curtain, so that the father of the young man looking across the way believes that the girl is sitting at the window reading, when, in reality, she is in his presence disguised as the heiress. Thus, believing her to be the heiress, he has her married to his son as soon as possible. At the conclusion the real heiress walks in, the girl's disguise comes off, and Mr. Furniss lifts up the curtain from across the way, showing that the figure was only a shadow on the curtain. The film was directed by Ashley Miller. Gertrude McCoy is the daughter, Augustus Phillips the young man, and Robert Brower the father. C.

The Pugilist and the Girl (Kalem, June 7).—The wit of this film, such as it is, is rather too boisterous and combative to please a very cosmopolitan set of spectators. However, it might have been more acceptable had the producer taken care to bring out the various points of the force, both in acting and in telling of story. It was seemingly made to feature a boxing match. The two young people become engaged, and proceed to have a quarrel over nothing. At a dance the girl dances off with a stranger, and her lover tries to get back at him by writing a note to him, supposedly from the girl requesting a private meeting. This note falls into the hands of the girl's father, who is impolite enough to read it. Instead of showing anger, which one would expect from a father who had discovered his daughter making appointments with young men other than the one with whom she was engaged, the father, with an insipid smile on his face, goes to the meeting place and is mistaken for the other fellow, though from the way it is done one is not able to see just how the mistake could occur. The next method the lover adopts to get even with the rival is to invite him to a boxing match,

THE HOUSE OF

SELIG

June 24th

The Adopted Son

An exceedingly human heart interest story of modern city life. Kathlyn Williams, Winifred Greenwood, Adrienne Kroell, Charles Clary, and Denton Vane are the principal players.

About 1000 Ft.

June 25th

Pansy

The Story of a Bear

An original and delightful comedy full of amusing situations. A bear and a moving picture camera at a summer resort furnish one thousand feet of reel laughs.

About 1000 Ft.

EXTRAORDINARY FEATURES COMING

KINGS OF THE FOREST

Selig's Wild Animal Masterpiece

MONTE CRISTO

Selig's Classic Masterpiece

June 27th

His Father's Bugle

An intensely dramatic story of two wars. Thrilling battle scenes. Strong heart interest. About 750 ft. On same reel with

Building the Elephant Butte Dam at Albuquerque

A sensational educational subject showing the world's greatest engineering project. About 250 ft.

A Great Split Reel Feature

June 28th

Murry the Masher

Good light comedies are scarce, and happy is the Masher that releases a good one. The House of Selig are happy over the results obtained in this comedy. Clever situations and refreshing story make it one of the season's best.

About 1000 Ft.

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THE THANHOUSER

THREE-A-WEEK

The New Date

SUNDAY!

The First Sunday Release, June 23—THE FARM AND THE FLAT, the greatest Thanhouser funnyfilm so far!

REMEMBER

The Three Thanhouser Weekly Release Days

SUNDAY Tuesday Friday

Week of Sunday, June 23:
Sunday, 23—The Farm and the Flat
Tuesday, 25—In Blossom Time
Friday, 28—The Professor's Son

Week of Sunday, June 30:
Sunday, 30—Doggie's Debut
Tuesday, July 2—Out of the Dark
Friday, July 5—Ma and Dad

with the intention of doing him up. The fellow comes, but knocks him out instead. Later it is learned that he is a champion boxer himself. Then he goes away and the lovers make up. The story is very much out of proportion and distorted. C.

The Legacy of Happiness (Ramsay, June 6).—That happiness does not result from external things, but is the reflex of one's own mental state, is the ancient but truthful message, which this little morality-drama bears for the spectator. Dwight Mead, in the role of the discontented clerk, presents a faithful portrayal of that type of man. A plainer looking girl than Beverly Bayne should have been chosen as the sweetheart of the clerk, however, for that leading woman's peculiar charm is hardly compatible with a struggling proletariat, such as Allen Gordon proves to be. Lillian Branscombe as the scheming society vampire, and Howard Missimer as her crafty brother, are both excellent. The young clerk is discontented with his lot. He chafes under the daily routine of the counting-house, and yearns to try his wings at a greater height. Other men have built up fortunes, and why cannot he? One evening he calls upon his sweetheart, but proves so morose and preoccupied that she tactfully dismisses him. Immediately after his departure, she pens a note to him, stating that under the conditions, their engagement had better be broken. Soon after arriving home a messenger comes with the letter, and, seating himself, the clerk starts to read it. In all likelihood the paper is charged with a somnolent perfume, for he quickly drops off into a deep sleep, and of course has a dream. He dreams that he has fallen heir to a great legacy. He changes his quarters, and is soon living in luxury. Then a woman comes into his life. She is seeking his fortune, but he is ignorant of that. He believes her to be true, and they are soon engaged. A chance conversation which he overhears discloses her duplicity, and, by means of an ingenious ruse, he traps her and releases himself from all obligation. Awakening, he finds himself in a cold perspiration, and with a greater display of good sense than one has credited him with, seeks out his real sweetheart and pleads forgiveness. J.

When the Heart Calls (Selig, June 4).—Despite such minor inconsistencies as the presence of cleanly mowed stubble fields and neatly shod horses in a story dealing with an early period of the West's growth, this photoplay succeeds in awakening one's interest and in maintaining it. The plot is rather trite, but it has been so thoroughly invigorated with vivid situations that this fact is lost sight of. Two playmates, a little girl and boy, are each presented with an half of a gold locket. Later, the little girl's family journey West. In an attack upon their wagon train, she is the only one rescued from the slaughter, her benefactor being Running Deer, the youthful son of the chief. The tribe adopts her, and she is reared as one of them, her name being changed to White Bird. Running Deer has, of course, conceived a strong love for her, a love which finds unmistakable response in her nature. While being pursued by hostile Indians one morning, the girl seeks protection with a band of pioneers, who are surveying the remains of an old wagon train. Her old playmate, now grown to splendid manhood, is a member of the party, and he shields her. He likewise discovers her identity from the locket, and entreats the girl to marry him. Suddenly Running Deer appears upon the scene, and demands an explanation of his fiancee's presence in another's arms. The girl struggles to determine whom she loves the greatest, and ultimately selects the Indian. The scene with which the play closes is decidedly effective. The acting of both principals is reasonably impressive, although White Bird's portrayal is marred by an attire that is strongly suggestive of the fancy costumer's shop.

Texas Twins (Pathe, June 8; Proctor's Twenty-third Street).—The fact that the roles of both twins, Tom and Jack, are played by one actor, Wilbur Crane, adds greatly to the novelty and the interest of this Western farce. His portrayals are not marked by sharp enough differences in facial expression, mannerisms and objective action, however, to constitute a real achievement from the actor's point of view. The palm belongs largely to the director, who succeeded in uniting these two strips of parallel

(Continued on page 34.)

MISCELLANEOUS REVIEWS.

Dottie's New Doll (Thanhouser, June 4).—Dottie is just a little girl of four, but she involves herself and her relatives in a most delightful mixup. While strolling in the park with her nurse, she slyly substitutes the real baby from a nearby baby-carriage for the doll in her own little go-cart. The other nurse misses the baby, and instantly places the blame upon Dottie's caretaker. The baby, of course, cannot be located, and Dottie in triumph wheels her new "doll" home. Later, she dumps the baby in a clothes basket, and draws it to the Chinaman's laundry. Because of previous suspicious actions, the Chinaman has already become implicated, and, when the baby is found in his shop, the parents and spectators are ready to lynch him. Dottie clears matters up, however, and justice is meted out to all. The story is highly chimerical, but nevertheless very amusing. The role of Dottie is very ably played by one of this company's child actors. J.

LICENSED FILM RELEASES.

Monday, June 17, 1912.

	Feet.
(Bio.) Lena and the Geese. Dr.	
(Salem) The Bag of Gold. Dr.	1000
(Lubin) The Choir of Denamore. Dr.	1000
(Pathe) Pathe's Weekly No. 25, 1912. Top.	1000
(Selig) The Professor's Wooing. Dr.	1000
(Vita.) The Nipper's Lullaby. Dr.	1000
(Vita.) The French Spy—three reels. Dr. Special	3000

Tuesday, June 18, 1912.

(Edison) A Man in the Making. Dr.	1000
(Ess.) Broncho Billy's Gratitude. Dr.	1000
(C. G. P. C.) Mimi's Love Story. Dr.	
(Cines) The Frailty of Man. Dr.	980
(Selig) The Captain of the "Nancy Lee." Com.-Dr.	1000
(Vita.) Her Diary. Com.-Dr.	1000

Wednesday, June 19, 1912.

(Edison) Target Practise of Atlantic Fleet. U. S. Navy. Naval	650
(Edison) Apple Pies. Com.	350
(Eclipse) Motor Boat Races. Sport.	445
(Eclipse) Studies of Fish Life. Edu.	340
(Eclipse) Bergen, Norway. Sc.	210
(Kalem) An Arabian Tragedy. Dr.	1000
(Lubin) The Widow Casey's Return. Com.	1000
(Pathe) The Gambler's Reformation. Dr.	
(Vita.) Chased by Bloodhounds. Com.	800
(Vita.) Automobile Races at Santa Monica, Cal. Top.	400

Thursday, June 20, 1912.

(Bio.) The Spirit Awakened. Dr.	
(Ess.) The Return of William Marr. Dr.	1000
(Lubin) The Ingrate. Dr.	1000
(Melies) Two Loves. Dr.	1000
(Pathe) The Fickle Soldier. Dr.	
(Selig) In Exile. Dr.	1000

Friday, June 21, 1912.

(Edison) The Passer-By. Dr.	1000
(Ess.) Derby Day at Churchill Downs. Sport.	1000
(Kalem) The Rube Detective. Com.	
(Kalem) The Chauffeur's Dream. Com.	
(Selig) Sheep Shearing in New Mexico. Edu.	500
(Selig) The Katzenjammer Kids. No. 8. The Arrival of Cousin Otto. Com.	500
(C. G. P. C.) The Mystified Pierrot. Com.	
(C. G. P. C.) London. Scenic.	
(Vita.) Her Brother. Dr.	1000

Saturday, June 22, 1912.

(Edison) The Girl at the Key. Dr.	1000
(Ess.) The Foreman's Cousin. Dr.	1000
(Cines) Her Vengeance. Dr.	1100
(Lubin) The Runaways. Com.	1000
(Pathe) An Indian Idyl. Dr.	
(Vita.) The Gamblers. Dr.	1000

SALES COMPANY RELEASES.

CURRENT RELEASES.

Sunday, June 9, 1912.

	Feet.
(Rex) Tears o' Peggy. Com.-Dr.	
(Italia) (Title not reported).	

Monday, June 10, 1912.

(Cham) Camille. Two reels; Dr.	2000
(Imp) Nothing Shall Be Hidden. Dr.	1000
(Nestor) The Belle of Bar E Ranch. Com.	

Tuesday, June 11, 1912.

(Bison) (Title not reported).	
(Gem) The Princess Lorraine. Two reels; Dr.	

Wednesday, June 12, 1912.

(Nestor) The Squatter's Child. Dr.	
(Powers) Those Were Happy Days. Com.	
(Powers) Views of the Hudson Valley. Sc.	

Thursday, June 13, 1912.

(Eclair) The Rustic Maiden. Com.	
(Imp) Let No Man Put Asunder. Dr.	1000
(Rex) The Flirt. Dr.	

Friday, June 14, 1912.

(Amb.) Italian Lakes. Sc.	
(Amb.) If I Were King. Dr.	
(Nestor) The Girl and the Sheriff. Dr.	
(Victor) Not Like Other Girls. Com.	

Saturday, June 15, 1912.

(Bison) (Title not reported).	
(Imp) How Shorty Won Out. Com.	
(Imp) Bull Fight in Nuevo Laredo, Mexico. Sport.	400

FILM SUPPLY RELEASES.

CURRENT RELEASES.

Sunday, June 9, 1912.

	Feet.
(Gau.) Nannie, the Artist's Wife. Dr.	
(Mal.) Room 257. Dr.	
(Mal.) Shocking His Flock. Com.	

Monday, June 10, 1912.

(Comet) Price of Deceit. Dr.	1000
(Amer.) For the Good of Her Men. Dr.	1000

Tuesday, June 11, 1912.

(Mal.) Up a Tree. Com.	
(Mal.) The Artful Cure. Com.	
(Than.) On the Stroke of Five. Dr.	

Wednesday, June 12, 1912.

(Gau.) Gaumont Weekly.	
(Rell.) A Day at the Zoological Gardens. Edu.	
(Solax) Mickey's Pal. Dr.	

Thursday, June 13, 1912.

(Amer.) The Simple Love. Dr.	1000
(Gau.) The Tale of an Egg. Com.	
(Gau.) Jimmie as a Hypnotist. Com.	

Friday, June 14, 1912.

(Lux) What an Ass. Com.	510
(Lux) Music Mad. Com.	450
(Solax) The Great Discovery. Com.	
(Than.) The Night Clerk's Nightmare. Com.	
(Than.) Why Tom Signed the Pledge. Com.	

Saturday, June 15, 1912.

(Great N.) (Title not reported).	
(Comet) The Interrupted Wedding. Com.	1000
(Rell.) Virginius. Two reels; Dr.	

Reviews of Sales Co. Films

The Hardest Way (Eclair, June 4).—When she arrived in this country she was robbed of her savings. A reporter who was present suspected the accomplice of a certain Dawson, an old colonel, and his wife, who offered the girl help, but were refused. She found it hard to obtain employment, but she finally found an opening with a broker, who hired her because she was pretty. She was obliged to take the position against her will, when she was refused board. In a few days her employer made a violent attack upon her in his private office, and, when she fainted, left her unconscious at his desk. The sound of the telephone aroused her, and she learned of a plot to ruin her former friend, the colonel. With the aid of the reporter, she informed the colonel of the plot, and he eventually adopted her. The film has received adequate treatment throughout, and is fairly well acted. It is not very successful, however, in bringing out the several points of the story. The need of Dawson in the story is not apparent, and the reporter is apt to get in the way of the action rather than benefiting it. C.

The Derelict (Champion, June 8).—This is a very crude story, since things are just made to happen to please the fancy of the storyteller and the story, such as it is, is not presented or acted with much intelligence. When "the creature of fashion," loved by the minister, married the nobleman in a rather sudden and inconceivable manner, the minister started the downward path. A few years later, for some reason not altogether clear unless it was to make a story, a certain man gave him the freedom of his house. Her husband having died, the woman whom the derelict formerly loved came to the house. His friend desired to marry her for her money. He evidently could not win her by fair means, at least it is so supposed for the actual reason was not shown in the action.

THE THANHOUSER THREE-A-WEEK

SUNDAY—TUESDAY—FRIDAY

THE FIRST ISSUE OF THE *NEW SUNDAY* RELEASE

"THE FARM AND THE FLAT"

SUNDAY, JUNE 23

A NATURE-STUDY DRAMA

"IN BLOSSOM TIME"

TUESDAY, JUNE 25

THANHOUSER KID SPECIAL

"THE PROFESSOR'S SON"

FRIDAY, JUNE 28

THE WEEK AFTER

Sun., June 30—"DOGGIE'S DEBUT"
Tues., July 2—"OUT OF THE DARK"
Fri., July 5—"MA AND DAD"

THE NEXT TWO-REELER

"MERCHANT OF VENICE"—Tues., July 30

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UNIVERSAL FILM

"101"--Bison Headliners--"101"

1, 2 and 3 Reel Frontier Subjects—Military and Pioneer Stories

"A SOLDIER'S HONOR"

2 Reels. Released Saturday, June 15.

All the stirring, martial splendor of a military fortress. The young lieutenant under fire for the first time runs away. His father mourns him as dead, and when he returns in the dead of night his young wife turns from him, but guards his secret. Later, he redeems the honor of the family in a sensational scene, in which the soldiers and Indians engage in a desperate struggle.

"CUSTER'S LAST FIGHT"

In 3 Reels — COMING! — In 3 Reels

The leading up to the most tragic and heroic event in the nation's history are reproduced in this wonderful subject, in which 1,000 Indians and 1,000 soldiers take part. Some of the Indians who participated in the Custer massacre are seen in this film, which is a revelation in sensationalism. We cannot recommend this subject too strongly as an overwhelming feature.

"MEMORIES OF A PIONEER"

1 Reel. Released Tuesday, July 11.

A thrilling story, in which the old pioneer lives again the days of his youth when he crossed the wild Western country as an emigrant. The Indians plan to capture the wagon train, and a treacherous half-breed secures employment as a guide and tries to lure the emigrants into an ambush. A bitter struggle takes place, in which the redskins are defeated.

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JUNE 24th

Made by **PATHÉ FRERES** Released by the **GENERAL FILM CO.**

Powers Picture Plays

"NO CHILDREN WANTED," another one of our charming child stories with heart appeal. For release Wednesday, June 19.
"TWO GAY BOYS," a rollicking, rapid fire comedy with one continuous and infectious laugh. For release Saturday, June 22.
Book our child pictures—clever, unique and original stories in which a number of precocious children appear.

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POWERS MOTION PICTURE COMPANY, - - 422 West 216th Street, New York City

One simply draws the conclusion, because he forced her into a room and summoned the derelict to marry them. The woman struggled with the man and killed him, and the derelict took the blame of the murder, while the woman went into a convent—a habit that fortunately the weeping motion picture heroine is fast outgrowing. C.

The Squaw (Champion, June 5).—This might be termed a drama of results without any cause, but at the end the spectator is made to realize it was but a dream, so there you are. The young man's sister has as a companion an educated Indian girl. His fiancee forces him to give up smoking, but the Indian girl encourages it. He then has a dream, though the spectator is not made aware of the fact until later. He dreams that he marries the Indian girl, and has a child. He is cast off by his friends, and he leaves his wife, who goes back to her people. Several years later he forces his father's name to some papers and goes West. There is a shooting party and a motion picture chase. He escapes, and is found by his former wife. He then wakes up to find that it is only a "nine" dream. C.

Memories of a Pioneer (Bison, June 11).—A drowsy dream conjured up in the mind of an old pioneer by the sight of two child lovers, is the medium of unfolding a romance of the most stirring and spirited nature. Reclining in the shade of an impending tree bough, the grizzled old pioneer observes the two children pledging their love by the carving of entwined hearts in a tree. The sight calls to mind the halcyon, golden days of his life, when as a handsome young man he wooed the belle of the camp. She and he were members of a wagon train, moving West. One day a half-breed tendered his services as guide to the train. Ignorant of the fact that he was planning their massacre, the trustful pioneers accepted his offer. Several days elapsed, and the preparations by the false guide for the ambuscade had been completed. While sauntering along an adjacent hillside at supper time, he and she had detected their treacherous guide in consultation with a band of formidable looking Indian chiefs. Terror stricken, they hastened back to the wagons and spread the news. When the half-breed returned from his ostensible search for water, the hardy pioneers fell upon him and tied him to a stake. Then they turned their attentions to the labor of repulsing the fiends who were descending upon them. The Indians were defeated, and the despicable half-breed, now perishing for water, was abandoned in his helpless condition—a terrible punishment for his duplicity. Many had been killed in the battle, but she had been spared, and, breathing a fervent prayer of thanks, he had clasped her to him. Awaking, he becomes conscious that his wife's loving arms are around him and that she is whispering softly in his ear. The drama, throughout, is strongly acted, the character of the half-breed being exceptionally well portrayed. J.

Presidential Possibilities (Imp, June 8).—The Imp Company has assuredly made a unique feature in this film, in working out a particularly live subject at this time. It shows the different candidates for President and other notable politicians and men of note connected with the Government in an odd and interesting way. The film should prove a very popular and successful one for apart from the other interesting features it contains an exceptionally novel scene, done by trick photography by which the spectator is able to make what comparisons he will between the most notable Republican candidates for President. In this scene Taft and Roosevelt both appear at opposite sides of the picture making a political speech, and it proves a most interesting study in temperments. Other notable men who are seen in the film are Senator La Follette, of Wisconsin; Governor Wilson, of New Jersey, and Mayor Gaynor, of New York city. C.

Babies, Three (Powers, June 5).—When her aunt sends a telegram to her father announcing the arrival of a baby boy, the small sister is much impressed. Accordingly when two kittens are added to the family, the little girl thinks that her father must be informed of the arrival of this addition, and sends another telegram, with the assistance of the kindly station master to the effect that two more babies have arrived. It nearly prostrates the father, and he makes a hurried journey home, expecting to be shown triplets, when his small daughter appears with two kittens. It makes a humorous little conceit, which has been well worked up. C.

There's Many a Slip (Powers, June 5).—There is entertainment and amusement in watching the quarrel of the rivals in this film, which results in the girl going away with a third suitor. One rival brings her a box of candy, another a bunch of flowers. Each gift is thrown out of the window by the opposite rival, and they fall into the arms of the chauffeur passing by. He gives them to the girl, and thus he becomes the favored one. C.

The Price of Peace (Rex, June 6).—The producer has succeeded in presenting some remarkably beautiful scenes, for which the picture primarily exists, and the subject blends harmoniously into these most pleasing and artistic views. The story they tell, however, is rather morbid, belonging rather to another period than the one in which we now live. At the dawning of Spring the two are happy on the hilltop together, but when the lilacs appear she drops and fades away to another world. He covers her favorite resting places with lilacs and tries to break away from his melancholy by gay companions, but when they make sport of his lilacs he drives them from the house, and at last seeks peace within the convent walls. C.

Hats and Happiness (Powers, June 8).—Our "best society" is the target of the humor in this rather poorly constructed although highly interesting drama. The ambitious mother is very desirous that her daughter shall acquire a wealthy man for a husband, so the first eligible male to appear on the social horizon is corraled and monopolized. He, in turn, is forsaken when a more promising youth ventures along. In order to convey the impression of wealth and style, the family engages the services as maid of a remote relative. The poor relative arrives, and her natural charm and joyousness immediately captivate the young man whom the mother has mentally married to her daughter. He neglects the artificial, insincere girl and seeks the company of the penniless but attractive relative. In the neighborhood lives an invalid who is struggling to make ends meet by making hats. They are hideous creations, however, and her sales have been rather discouraging. The young man and the poor girl stroll past the invalid's home one afternoon and observe the hats on display. He instantly determines to aid her. His decision is strengthened by the expression on the part of his companion of a desire for one. He purchases a hat and presents it to her. The others ridicule the gift, but, not in the slightest perturbed, the young man sends the mother and her daughter each a hat by messenger. Infuriated, they renounce his acquaintance, and the man marries the girl whom he loves. The play is somewhat obscure in certain situations and contains much irrelevant matter. On the whole, though, it affords an entertaining picture. J.

Animated Weekly (Sales Company, June 5).—The ubiquitous camera of the Animated Weekly has succeeded in collecting a most interesting array of subjects for this issue of that illuminating picture. An incident of international moment is revealed in the departure from Kiel of the German battleships for their visit to the United States. Hero worshipers will extract pleasure from the views which reveal Captain Rostron, of the "Carpathia," being tended various gifts by appreciative parties. Among the presents were a loving cup and a check for $10,000. Other topics are: The dedication of the Memorial Church in Yonkers, N. Y., by Cardinal Farley; the West Virginia G. A. R. encampment; a celebration in Fairmont Park by the children of Williamsport; Dr. Ben Reitman, the notorious pseudo anarchist and the traveling companion of Emma Goldman; the celebration of Memorial Day in New York city, the views of which include the veterans and their sons, the Twenty-second Regiment, the Seventh Regiment, and the Old Guard; the arrival of the largest dry dock in the world from Pensacola; the funeral of the late Wilbur Wright, and the annual anniversary day and track meet of the University of Chicago. The last subject reveals some very representative views of students and co-eds out on a frolic. J.

The Mountain Daisy (Nestor, June 5).—The "daisy" in this fresh, little romance of the mountains is an ingenuous girl of eighteen. Until the advent of the fascinating stranger, her heart has been impregnable, but with the first glimpse of him, she succumbs. The stranger is a photographer, and she accompanies him on his excursions into the neighboring regions. A deep love for the "daisy" is born in his heart, and he determines to make her his wife. The father objects, however, and the couple plan to elope. A rival informs papa of his daughter's intentions, and he starts in pursuit. In collusion with the stage driver, the fleeing pair succeed in having the father and his companion arrested as hold-up men, and the story concludes with a highly amusing scene. The acting throughout is impressive, while the race between the stagecoach and the pursuers is very exciting. J.

The Half-Breed's Way (Nestor, June 8).—The figure of the wife in this Western melodrama is so touchingly alive and pitiful that one's sympathy is instantly excited, and when a play has the deep sympathy of the spectators as an ally, its success from the point of interest is assured. Complicated as the plot is, the action is not clogged by extraneous incident and by play. A young Western farmer, who is strongly addicted to drink, marries an Eastern girl and brings his bride West. Drink, however, drags him down, and he soon deteriorates into little more than a beast. A half-breed on the place conceives a fondness for the girl, and on several occasions shields her from the brutality of her husband. Then Phillip Hall, an Easterner, comes West for his health. He is injured in a roundup on the ranch, and is carried to the foreman's home. There he is nursed back into health by the ministering little wife of the drunken brute. A malicious attack on the wife by her crazed husband provokes the half-breed to killing him. The circumstance, though, implicates Phillip, the convalescent. He is about to be hanged, when the half-breed confesses to the crime, and then effects a quick escape. Phillip is exonerated and promptly marries the young widow. J.

Tit for Tat (Eclair, June 9).—The chief interest of this little farce rests in the clever delineation of French grenadier types which it contains. The humor is all constructed on broad lines, but it is nevertheless provocative of laughter at a great many stages of the picture. Two hungry grenadiers stop at a wayside farm to obtain an evening's meal and a lodging. The maid who greets them at the gate is fascinated by the uniforms and the trappings in which they are clad, and invites them to sit down at the master's table. The master, however, entertains opposite ideas on the question and orders the two soldiers to the barn, to be regaled on soup and well water. This frugal repast stimulates their imaginations and they plot to repay the old master for his stinginess. Procuring a saw, they sever the boards of a small bridge that spans the millstream in the yard. Then they direct their host's attention to the fact that his ducks are straying away. The old gentleman starts across the footbridge, plunging, of course, into the water. The grenadiers boldly rescue him, an act which the master rewards by insisting that the brave fellows dine again—this time, though, at his own table. Later the host discovers the manner in which he has been tricked, and being a disciple of the rule of "tit for tat," he reverses the ruse with the identical result. The farce is well acted and, on the whole, affords a rather amusing picture. J.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY Out of the Deep / Treasure Island / The Passion Flower
NEXT—The Prisoner of War—June 14

ASHLEY MILLER The Convict's Parole / Their Hero / The Shadow on the Blind
NEXT—A Man and the Making—June 18

C. JAY WILLIAMS The Artist and the Brain Specialist / Very Much Engaged / The Angel and the Stranded Troupe
NEXT—How Father Accomplished His Work—June 18

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THE PILGRIMAGE—May 15.
THE GENT FROM HONDURAS—May 27
INTO THE JUNGLE—May 29.

May Buckley

Lubin Company, Philadelphia

MISS ORMI HAWLEY

LEADING WOMAN
Lubin Stock Co., Phila., Pa.

A VITAGRAPH RELEASE CHANGED.

The Transition, or Alixe, announced by the Vitagraph Company of America to be released June 25, has been replaced by a split reel containing Never Again, an excellent comedy, and The Carpathia, the famous Titanic rescue ship.

THE M. P GIRL.

BY HILSON MUNSEY.

I saw her first on Broadway,
And then in Chinatown:
I've met her in the Bowery
Joking with a clown.
She has Wintered in Alaska,
And Summered in Ceylon,
And one Spring in Madagascar
She played a game of "con."
I've seen her beating up a cop,
I've seen her drive a car,
And when the engine did a flop
She got an awful jar.
She once fell down a mountain side
And landed on her head.
But when they picked her up and cried
She was not even dead.
She'll run a boat or dance a jig,
She'll sit and spoon all night.
She doesn't seem to care a fig
About what's wrong or right.
She's married nearly fifty men,
She's children by the score,
And yet she's only ten plus ten,
And modest to the core.
Ah, yes, I worship her shadow,
And I spend all my money, although
It's only in pictures I see her,
On a film in the M. P. show.

STUDIO GOSSIP.

DAVID MILES formerly director of the Majestic production, after a short visit to the city, has returned to his home in the mountains for rest and recreation.

JOHN BUNNY, who sailed for England recently, was accompanied by Director Trimble, of the Vitagraph forces. The series of picture plays to be produced is from "Pickwick Papers," Mr. Bunny playing the part of Pickwick.

SHANNON FIFE, photo-playwright of some note, was in New York on a sight-seeing visit for a few days last week, during which he made a pleasant call on THE MIRROR.

HELEN GILMORE, who is rehearsing with the Eclair Company, was born in Louisville, Ky. For three years she studied acting with F. F. Mackay. In Across the Potomac she was Alice Fischer's understudy. During the season of 1892-93 she appeared as Stalacta in The Black Crook. Under the direction of Frazer and Donasetta, at the Third Avenue Theatre, in 1908 she again appeared in the same play in the part of Rudolph. In 1894 she appeared with Stuart Robson, with whom she continued for several seasons. Season of 1899-1900 marked her first appearance with Hanlon's Superba. Last season she played character parts at the Hippodrome.

PAT FOY states that his contract with the Solax Company closes June 15, and he and Mrs. Foy and young Master Foy will return to New York.

PETER LANG and CHARLES BRANDT, of the Lubin Stock in Philadelphia, had birthdays close together—Mr. Brandt on May 27 and Mr. Lang May 29. Their respective ages have been carefully suppressed. Both of the boys were the recipients of nice gifts from friends. Among others Brandt received a Hamilton gold watch worth at least $125. The most valued present received by Lang was a gold medal from Siegmund Lubin, the design being the Lubin "bell." Lang is very proud of it and has three times showed it to the press agent.

JENNY NELSON, of the Lubin players, was born in Copenhagen, Denmark, and played for four years in the King's Theatre. During this time she also posed for the artists of that city and later worked in the studios of Paris, New York, and Philadelphia. She is a clever musician, favoring the violin, and has been successful in concert and vaudeville. She is a fearless rider, and would rather fight a bucking broncho than toy with "a bottle and a bird." The above picture shows her in a characteristic make-up, a typical girl of the golden West, which is her favorite line of work in the Lubin Stock company.

GENE GAUNTIER, leading lady of the Kalem players now in Jerusalem, writes as follows: "I have just succeeded in breaking a record, as nearly as I can figure it. It is riding from Tiberius, on the Sea of Galilee, to Jerusalem, a distance of 118 miles, in 21½ hours, over mountains. By riding I mean horseback, of course, and pausing only for luncheon and bed—the only rest. I was the only woman in the company to finish, and it was all done under a blazing Oriental sun."

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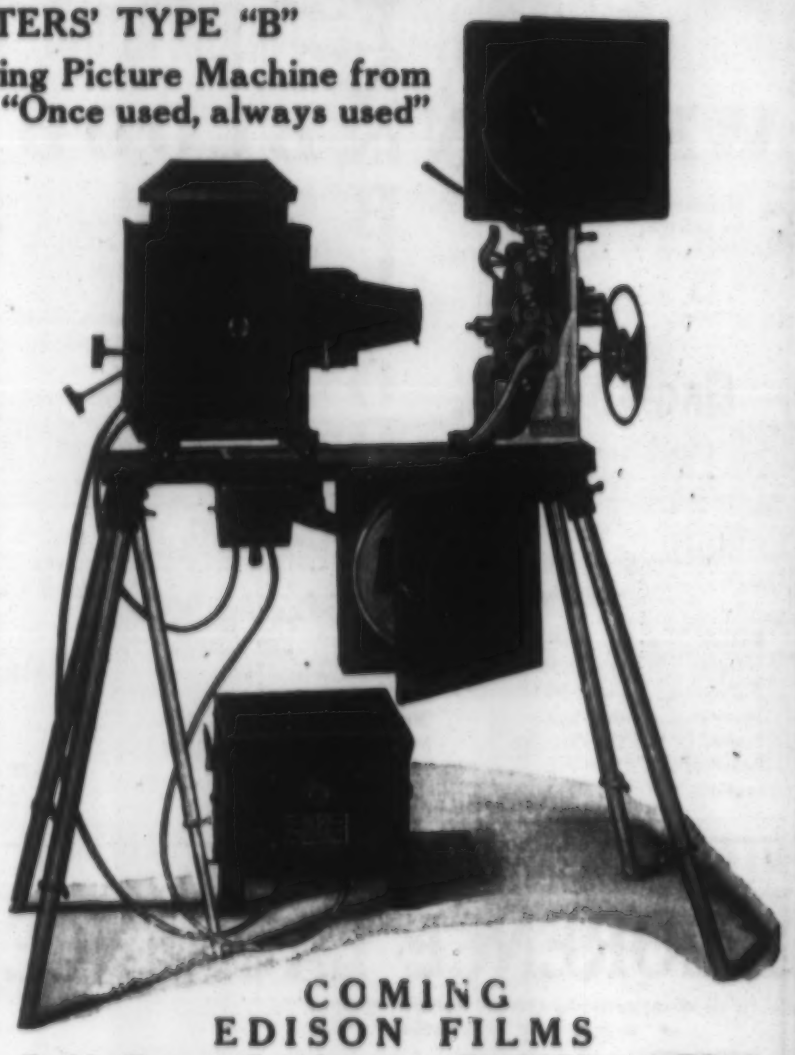

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COMING EDISON FILMS

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June 12—7055. The Angel and the Stranded Troupe, by Bannister Merwin. 1,000 feet. Comedy.
June 14—7056. The Prisoner of War (Napoleon on the Island of St. Helena). 1,000 feet. Dramatic.
June 15—7057. How Father Accomplished His Work. 570 feet. Comedy.
7058. Kitty's Hold-Up. 430 feet. Comedy.
June 18—7059. A Man in the Making. Produced in Co-operation with the Industrial Department of the International Committee, Young Men's Christian Association. 1,000 feet. Dramatic.
June 19—7060. Target Practise of Atlantic Fleet, U. S. Navy. 650 feet. Descriptive.
June 19—7061. Apple Pies. 350 feet. Comedy.
June 21—7062. The Passer-By, by Marion Brooks. 1,000 feet. Dramatic.
June 22—7063. The Girl at the Key, by R. Guthrie Kelly. 1,000 feet. Dramatic.
June 25—7064. The Little Bride of Heaven, by Mary Imlay Taylor. 1,000 feet. Dramatic.
June 26—7065. Pennsylvania State Police, Troop "B." 500 feet. Descriptive.
7066. The Wooden Indian. 500 feet. Comedy.
June 28—7067. Master and Pupil. Introducing Harry Furniss, the well-known artist and illustrator. 1,000 feet. Dramatic.
June 29—7068. The Father, by Bannister Merwin. 1,000 feet. Dramatic.

"MARTIN CHUZZLEWIT"—To lovers of Dickens, this wonderful film is—Dickens. To those who lost its beauty in the length of the novel, it is an education. To those who know and care nothing about Dickens, it is a comedy, a tragedy and a love story, beautifully costumed and staged, and acted by a brilliant cast at its best. *You need this film.*

Released June 10th. Three Reels (3,000 feet).

"BUNYAN" AND 'PILGRIM'S PROGRESS."

Oscar I. Lamberger, Ph.D., who has long been known in the motion picture trade, is now connected with the Hochstetter Utility Company. Their plant and electric light studio is at 40 East Twelfth Street, and their daylight studio at Edgewater, N. J.; executive offices at 32 Union Square. He fills the position of scenario editor and supervising director. The first production that is about to be released, is one that meets the demands of a high-class patronage, the life of John Bunyan in two reels, with Warner Oland in the title-role. The 3,000-feet subject known as John Bunyan's Pilgrim's Progress, is also in preparation, and the entire production in two parts will be released simultaneously.

Francis Powers, the director, has taken pains in making the production a highly artistic one. The pictures will be the first ones colored by the secret process owned by Frederick W. Hochstetter, of the Hochstetter Utility Company.

PICTURES SAVE DRAMA LEAGUE.

CHICAGO (*Special*).—Motion pictures of the recent Shakespearean pagent held in Lincoln Park, Chicago, under the auspices of the Drama League, were shown at the La Salle Opera House, Chicago last Saturday, June 8, in an effort to raise money toward meeting the financial deficit left by the holding of the pageant. The cost of the festival was about $1,100. The deficit is estimated to be about $1,000. The purchasing of costumes for school children who were unable to provide their own costumes was the cause of the heavy expense involved. The pageant was a most decided success, from a spectacular and sentimental point of view.

BAKER.

MOTION PICTURE NOTES.

A new vaudeville and motion picture house will be built on the northwest corner of Third Avenue and Ninety-eighth Street, New York, at a cost of $50,000. The Interborough Rapid Transit Company has leased the plot under the elevated structure to H. N. Mason for a long term of years, for a rental of approximately $125,000.

The Griffin Circuit of Toronto, Canada, have opened a new vaudeville and motion picture theatre in Welland, Ont., with a seating capacity of 800. H. H. Morgan, of the Lyric, St. Catharines, is acting manager while J. A. Forhan, of Toronto, is taking the former's place there.

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Thursday JULY 4

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ROOSEVELT! WILSON!
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The Imp release of June 8th shows the next President of the United States. Run this film and your theatre will ring with cheers as Roosevelt, Taft, LaFollette, Wilson, and Champ Clark (but not his "dawg") are flashed in turn on the screen. Get this big drawing card even if you have to fight for it. It will PACK YOUR HOUSE. June 8th is the date. (Copyright, 1912.)

KING BAGGOTT in "THE SCHEMERS"

(Copyright, 1913, Imp Films Co.)

Another thousand-foot-feature-Imp in which King Baggott out Baggotts Baggott! This is one of the best Thursday Imps ever made, and you know how we've been specializing on Thursday Imps! Released June 20th.

An "Imp" Extraordinary

"FANCHON THE CRICKET"

(Copyright, 1913, Imp Films Co.)

A beautiful story, exquisitely staged, powerfully enacted, and showing simply wonderful photography. This is one of the Imps you'll hear about for months. Released June 17th. Get it sure!

"CLOWNLAND" and MAKING UNITED STATES CURRENCY

The Biggest Scoop Yet! The Imp has secured another business booster for you. Making United States Currency. A picture of extraordinary interest taken in and around the Bureau of Engraving, Washington, D. C. Just think of it: showing the entire process of engraving, printing, washing, and counting billions of dollars; also destruction of $7,000,000 of redeemed bills. It's not only a picture of making money, but it's a money making release for you. Book it early. Go after it now.

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Monday, June	10	IMP	NESTOR	CHAMPION (2 reels)	
Tuesday, "	11	GEM (2 reels)	BISON	ECLAIR (Amer.)	REP
Wednesday, "	12	POWERS	NESTOR	ANIMATED WEEKLY	
Thursday, "	13	REX	IMP	ECLAIR (Amer.)	
Friday, "	14	VICTOR	NESTOR	AMBROSIO	
Saturday, "	15	IMP	BISON (2 reels)		REP
Sunday, "	16	REX	ECLAIR (Paris)		

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Reviews of Licensed Films

(Continued from page 31.)

film in such a manner as to produce a very deceptive illusion. Tom and Dick are twins and they both love Marion, a wild, boydenish kind of a girl. Marion evinces decided preference to Dick, and Tom, in dejection, seeks work on a distant ranch. He is maltreated by the cowboys, and is on the point of returning home when he meets his brother Dick, who has come in search of him. Relying on their striking resemblance to each other, Dick substitutes himself for his forlorn brother and returns to the ranch at which his brother is presumed to be employed. By a ruse he succeeds in taking every cowboy's gun away from him and in locking him in the stable. Then, at his leisure, he administers a drubbing to them all, with a very salutary effect. The story is convulsingly humorous and has been adroitly handled throughout. J.

Scenes of the Turkish—Italian War (Cines, June 8; Proctor's Twenty-third Street).—Although a number of these scenes exhibit unmistakable symptoms of having been posed, the views as a whole constitute a very graphic reflection of the conditions in Tripoli at the present date. Most interesting, perhaps, are the scenes which reveal the bombardment of the city of Zuara by the protected cruiser "Carlo Alberto." The pictures have been taken on board the vessel and show the swabbing, loading, aiming, firing and dismounting of the big guns. Of equal interest is the sight of Italian soldiers expelling natives from the oasis. At the point of the bayonet, these wretched inhabitants are goaded from their quarters, driven into the open and slaughtered. Other scenes include reconnoitering of the cavalry; troops on the march to Bir-Tobas; cavalry officers directing with a telemeter the cannonade against the Turks; the destroyer "Iride," and Italian soldiers throwing up hasty trenches. One of the final views is very pretty and appropriate—the lookout at sunset, disclosing this man standing upon a slight eminence in the desert and peering steadily through a telescope into the distance. J.

ECLAIR WITH UNIVERSAL.

It has been definitely announced that the Eclair releases will be made through the Sales Company of the Universal group of producers.

A. H. WOODS WITH COHAN AND HARRIS.

A. H. Woods gives out the information that he will be associated with Cohan and Harris in the management of the Astor Theatre and the new house in the Bronx. Sam Harris is in Chicago looking over A Modern Eve to see if it would do for an opening attraction at the Astor. Either The Rainbow or The Red Widow will be used to open the new Bronx theatre.

REMARKABLE FINANCES OF A LIBRETTIST.

Harry B. Smith, contradicting a report that he had sold his rights to Robin Hood too early to make any money from it, says that he sold his rights just previous to the present revival, when he had already made $225,000 from the opera. He says that the price paid him on this late occasion was more than he could have made from his royalties. And then he adds this interesting statement: "Don't forget, in spite of all the roasts my comic operas have received, I have earned over $2,000,000 by writing them. All I ask is to be credited with some business sense."

THEATRICAL GOSSIP.

Frederic McKay, manager of Blanche Ring, sailed for Europe on Tuesday, to remain abroad until August.

Proprietor S. Z. Poli and Mrs. Poli of New Haven, Conn., spent some time in Washington visiting Manager James Thatcher, of the Poli Stock company, and viewing the unveiling of the Columbus Statue.

FRANKLIN RITCHIE

BELASCO THEATRE, WASHINGTON, D. C. BUTTERFIELD PLAYERS

Franklin Ritchie, who has come to play leading roles for the Butterfield Players, made a marked impression last night in "The Hypocrites." Mr. Ritchie made his debut as Rev. Edgar Linnell, curate of Weybury. Mr. Ritchie gained attention on his first appearance last evening, and held it throughout with a supreme command of the situation that could not be mistaken. The climax in the third act was a big success, due very largely to the work of Mr. Ritchie.—Washington *Post*.

Mr. Ritchie is an actor whose voice is pleasant, bearing dignified, and enunciation gratifyingly clear. Of mannerisms, he seems to have none, but a keen and well-ordered sense of dramatic values was evidenced throughout the four acts of his excellent characterization of the curate last night. The large audience took pleasure in welcoming him to his new environs. —Washington *Star*.

The new leading man of the Butterfield Players, Franklin Ritchie, was seen in the part of the Rev. Edward Linnell, curate of Weybury. In this role he doled out any number of cheerful thoughts on weighty subjects, throughout the four acts of the play. I like his stage presence, and I dare say from the sample of his work last night, he is an excellent actor. Stage presence excellent, his voice melodious and distinct, and his appearance all that one could wish of a stock leading man.—JULIA MURDOCK, in Washington *Times*.

The performance marked the debut of a new leading man, Franklin Ritchie. Cast in the difficult role of the Rev. Linnell, Mr. Ritchie exhibited an ability to handle his lines and move his audience to a sympathy with his attitude that was much to be commended. Even in his somewhat melodramatic lines near the conclusions of acts two and three he failed to rant, and the audience, recognising this, responded with no less than six curtain calls at the end of the third scene. If Mr. Ritchie is able to continue in his future characterizations the same deft aptitude which he exhibited as the curate in "The Hypocrites" he will, indeed, be a most valuable acquisition to the cast.—Washington *Herald*.

ISABEL DAINTRY

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